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The Educational Magazine for Directors, Teachers and Students of Dramatic Arts

Vol. XVII, No. 2

NOVEMBER, 1945

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COVER PICTURE

Scene from a production of *A Murder Has Been Arranged*, staged by the Jamestown, New York, High School (Thespian Troupe 364). Directed by Myrtle M. Paetznick.



Scene from a production at Cornell College.

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NOTES AND FOOTNOTES

by the EDITOR

IN the October issue of this magazine we indicated the nature of several major problems confronting the educational theatre. We placed emphasis upon the fact that the theatre of our colleges and high schools must expand its program, if we are to have a theatre adequate for present-day social, educational and cultural needs.

In this issue we offer certain proposals for an expanded program at the high school level, based largely upon the report* of the Secondary School Committee of The American Educational Theatre Association. We regard these proposals worthy of serious study. They deserve to be appraised by dramatics teachers and school officials in the light of current needs. We suggest, therefore, that these proposals form the basis for conference discussions this season, and that reports of such discussions be sent to us for publication in these pages.

I. Educational, social and cultural needs of our modern society justify the teaching of an expanded dramatic arts** program in the secondary schools:

- A. *Dramatic arts—theatre, motion pictures, radio, opera, pageants, television—provide employment for a large number of people.* High schools can provide basic training in these areas of employment.
- B. *Dramatic arts provide recreation and entertainment essential to the welfare of our people.* High school theatres already provide entertainment for thousands of our people. Audiences are larger than those of professional, community and college theatres combined.
- C. *Dramatic arts provide many opportunities for creative expression.* Finding channels for creative expression among our people constitutes one of the great problems of present-day society. High schools can teach, through the dramatic arts, many outlets for creative expression to our youth.
- D. *Dramatic arts provide sociological benefits essential in living the democratic way of life.* Participation in dramatic arts expands our contacts, promotes understanding, tolerance and respect for the other man's point of view. High school students are at the impressionable age, receptive to teaching in democracy and tolerance.
- E. *Dramatic arts training establishes consumer's standards of evaluation and appreciation in theatre, radio and motion picture entertainment.* Our young people spend the greater part

* Copies of this report may be obtained from the American Educational Theatre Association, Allegheny College, Meadville, Pa. (Price, \$1.00).

** The term "dramatic arts" as used here is broadly defined to include radio, motion pictures and the theatre arts.

of their leisure time in recreational pursuits, with the radio, motion pictures, theatre and other forms of dramatic entertainment, playing a pre-dominant role in their daily activities. Our young people are essentially "consumers" of these forms of recreation and entertainment. They are in urgent need of instruction designed to establish standards of evaluation and appreciation.

II. Recommendations for an expanded program in dramatic arts in the high school:

- A. *Offer as basic training for all students a semester's course in dramatic arts appreciation, preferably during the freshman year of school. (Offer a full year's course if facilities permit.)*
 1. Six to twelve weeks devoted to radio appreciation.
 2. Six to twelve weeks devoted to motion picture appreciation.
 3. Six to twelve weeks devoted to theatre arts appreciation.

Provisions for such a course should be made even if it will mean the elimination of some less essential course in the present high school curriculum. We live in an era of radio, motion picture and dramatic entertainment. These forces compete with, and even surpass, the influence of the school, home and the church upon the thoughts and actions of our people. Our youth deserve training to meet these forces on an intelligent basis.

- B. *Offer advance courses in radio and dramatics for those students who show special interests and talents. Workshop methods to be employed whenever possible.*

1. Course, or courses, in radio (workshop) should offer students opportunities to study microphone techniques, planning and broadcasting programs, etc.
2. Course, or courses, in dramatics should stress appreciation of choice dramas, history of drama and theatre, acting, play production, directing, costuming, make-up, children dramatics, etc.
3. Study of motion pictures, in class or as a club project, should eventually result in the making of short films based upon school and community life.

- C. *Organization of the Dramatics Club with full responsibility for the production of all school plays offered for public performance. (Elimination of so-called "class plays" as educationally unsound.)*

1. Dramatic Club program should include:
 - a. Production of a minimum of three or four full-length plays a season, one of which shall be a classic play staged especially for cultural and educational values to the school and the community. A second production may well be that of a play especially suitable for child audiences.
 - b. Joint production with other school departments of special performances such as pageants, operettas, revues, etc.
 - c. Production of several one-act plays and skits for assembly and classroom purposes.
 - d. Sponsorship of "Talent Bureau" to provide entertainment for the school and community groups.

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- e. Participation in drama festivals—not for competition or to win prizes, but to share in the enriching experience of comparing methods and results.
 - f. Affiliation with national organizations devoted to the advancement of standards in dramatic arts.
- Membership in dramatics club open, on a try-out basis, to all students.

III. Teacher's qualifications:

- A. Recognize dramatic arts as an area of instruction calling for specialization, separate and distinct from other areas such as English, Speech, etc. In the larger schools dramatic arts may be given departmental status; in the smaller schools it may be recognized as a division of English or Speech.
- B. Require that instruction in dramatic arts be given only by thoroughly qualified teachers—persons with broad training and experience in radio, theatre arts, drama, etc.
- C. Relieve dramatic arts directors and teachers of duties which prevent them from performing their own work well.
- D. Cultivation of professional standards by:
 1. Reading of professional journals.
 2. Attendance and participation in drama conferences.
 3. Up-to-date knowledge of the professional theatre, radio and screen attractions.
 4. Experience in community and church drama projects.
 5. Enrollment in college, university and professional schools.

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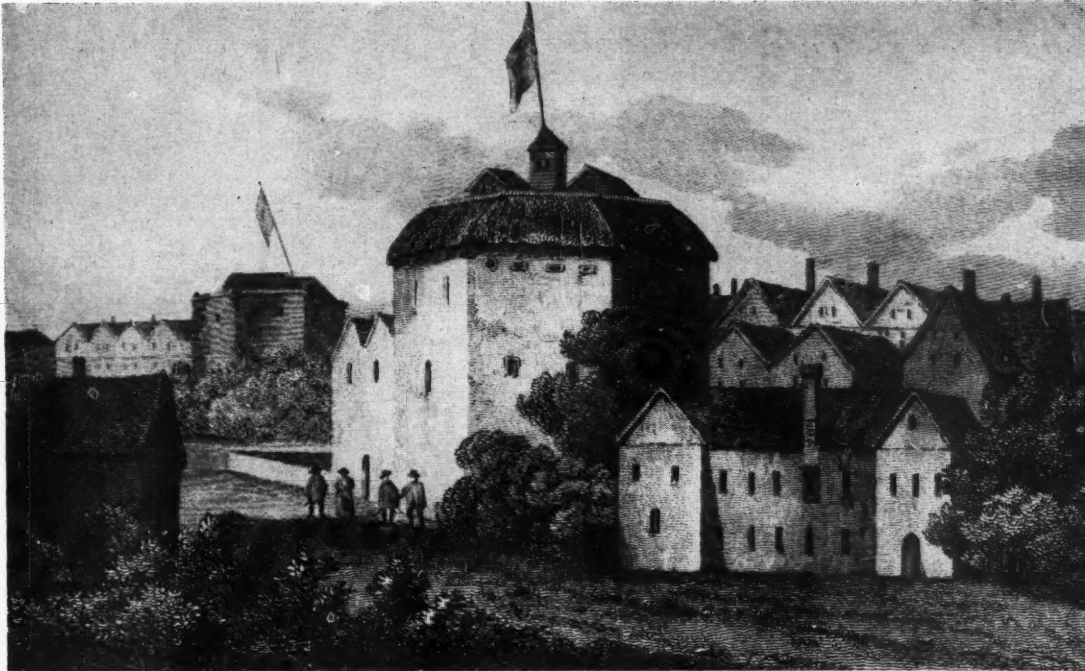
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DRAMATICS MAGAZINE



THE GLOBE THEATRE

This scene is taken from an engraved view of London, made about the year 1612. (Courtesy Theatre Collection, New York City Public Library.)

The Elizabethan Theatre

The Second in a Series of Seven Articles for Students on
Theatres of Yesterday and Today

By **BARNARD HEWITT**

Chairman, Dramatics Committee, Brooklyn College, Brooklyn, N. Y.

THE Elizabethan theatre was above all else a theatre of action—dynamic, exuberant, overflowing with energy. It could hardly have been otherwise, for England had broken the bonds of medievalism and was expanding with breathtaking speed. During Shakespeare's lifetime, England and Scotland were united, a British fleet scattered the threatening Spanish Armada and established Britannia as ruler of the waves, and Sir Walter Raleigh established, in Virginia, England's first colony. In a brief space, England became a leading European power and laid the foundations for world power through the building of the British Empire.

It was not only politically and economically that the horizon was pushed back. England experienced also a great intellectual and artistic awakening. Edmund Spenser gave a new birth to poetry with his *Faerie Queene*, and Francis Bacon pointed the way to the development of science with his *Novum Organum*.

The reigns of the shrewd Elizabeth and of pious James I, constituted a period of unparalleled opportunity for the gifted individual. Protestantism, which in the beginning preached individual freedom, was firmly established but not yet hardened into restricting Puritanism. Victory at sea led to exploration, colonization and booming foreign trade. A wealthy merchant

THE GLOBE THEATRE

The Globe Theatre was originally erected in the reign of Queen Elizabeth, and was at first a rude, inartificial building, thatched with reeds. It is supposed to have acquired its name of the Globe from its nearly circular form, or rather from its sign, which was Atlas, bearing a globe on his shoulders. In the year 1603, King James I. granted a patent to Shakespeare and others (his associates) to play plays, "as well within the're then usuall house, called the Globe, in the Countie of Surry, as elsewhere," under whom it continued to flourish untill the year 1613, when it was accidentally burned, and the following year a more stately theatre built on its site. Taylor, the Water poet, notices this event in the subsequent Epigram:

*"As Gold is better that's in fire tried,
So is the Banksie's Globe, that late
was burn'd;
For where before it had a th:th:d
hide,
Now to a stately Theatre 'tis turn'd.
Which is an emblem that great things
are won,
By those that dare through greatest
dangers run."*

The above view represents the Globe previous to the conflagration above alluded to. The Rose, another Theatre in its immediate neighborhood, is mentioned by the same poet (Taylor) in his "True Cause of the Waterman's Suit Concerning Players" (1613). And the site was, until of late years, called "Rose Alley." (Courtesy, Theatre Collection, New York City Public Library.)

class appeared and began to rival the nobility for control of Britain's destiny. So high was the premium on individual initiative and daring that a poor man could rise to wealth and even to power more easily than in any other period of England's history.

It was the theatre which mirrored all this, not directly for it was not a topical theatre, but through its dynamic focus on the will of the individual. Significantly, most of the playwrights who created the Elizabethan theatre were of humble origin. Thomas Kyd, who set the pattern for Elizabethan tragedy, was the son of a London scrivener (a kind of public stenographer). Christopher Marlowe, who created the "hero" play and made magnificent verse a medium for noble drama, was the son of a Canterbury shoemaker. Ben Jonson, Shakespeare's greatest rival, was the son of a bricklayer. And Shakespeare himself was the son of a tanner, who although at one time a well-to-do citizen of Stratford, was in poor circumstances at the time Shakespeare set out to make his way in the world.

THE theatre which these men raised to immortality had its origins 500 years earlier in the ceremony of the Mass in the Roman Catholic Church. Germs of chanted dialogue were transplanted to freer ground and grew into the great Mystery play circles, which in a series of many episodes dramatized the Biblical story of the creation, temptation, and fall of man and his redemption by the sacrifice of Christ. At one time the plays were in Latin and controlled by the Church and very similar in all the major countries in Europe. But when they were translated into the native languages and responsi-

bility for them assumed more and more by laymen, national differences appeared. The main stream of religious drama was swollen by lesser streams of folk drama which brought high spirits and rough farce, by the newly discovered Roman drama which brought notions of dramatic structure, and by the court drama which contributed poetry and spectacle.

The theatre of the Middle Ages, like the theatre of Greece, was an amateur theatre, but as it lost its universal religious character and became national and secular, it became professional. In England, troupes of actors, each under the name and protection of a nobleman, toured England performing in inn yards and town halls. When Shakespeare was twelve years old, James Burbage built the first permanent theatre in England. London was then in appearance a medieval walled city with a population of 200,000 but it was the seat of government and center of intellectual and artistic life. The theatre belonged in London. But the city government, already affected by Puritanism, regarded actors as a godless lot, and so the Theatre, as it was called, was built north of the Thames River just outside the jurisdiction of the city fathers. In Shakespeare's hey-day there were half a dozen such public theatres each with its manager and company of actors operating on shares. Playwrights sold their plays outright to these companies and made little, unless, like Shakespeare, they acted or directed and thus gained a share in the receipts.

The typical theatre building was round, hexagonal, or octagonal in shape and surrounded an open yard or pit. Three quarters of the building was taken up with three balconies, one above the other, in which most of the affluent members of the audience sat. The less affluent stood around the stage which extended from the fourth quarter of the building almost to the center of the pit. It was between thirty and forty feet wide and about five feet above the level of the pit floor. Two large, round pillars, set about twenty-two feet apart and twelve feet back, supported the stage cover some thirty feet above. A low railing rose at its outer edge. A few spendthrift auditors paid a premium to sit on the sides of this apron stage.

At the back of this projecting stage in the center section of the stagehouse, was a shallow inner stage provided with draw curtains. This was called the "study." Above it was a second inner stage called the "chamber," of the same size and likewise provided with draw curtains, but with a shallow railed balcony across its front. On the third level was a much smaller inner room ordinarily used by the musicians. This had a balustrade across its front and could be cut off by draw curtains. On the first level in each of the obliquely placed side walls flanking the "study" was a large, permanent stage door, leading to the dressing rooms. Above each of these doors was a large projecting bay

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window with practical casements facing three ways. The floors of the apron stage and of the inner stages were trapped, and there was machinery above the apron stage for lowering characters from the "heavens."

Realistic scenery, as we understand it, was probably used only in the "study" and "chamber," where it could be changed behind the draw curtains. Scholars differ regarding the scenic character of the permanent stage front. Some believe that it looked much like the outside of an Elizabethan building and remained unchanged from play to play. Others maintain that it was elaborately and differently decked for each play with colorful banners and hangings which symbolized in general the place and character of the action. In any case we know that the costumes were rich and colorful.

The whole arrangement of the theatre, although opposed to any illusion of reality in the sense we know it, was tremendously dynamic. It projected the actors into the midst of the audience and its large number of different playing spaces on a variety of levels encouraged the playwright to present a great variety of episodes. Change of pace could be suggested without interrupting the flow of the play as a whole. If the first scene was laid in a street or public place, the curtains of the inner stage were kept closed and the actors entered from one or both of the permanent doors, played the scene on the apron, and exited the way they had entered. As they exited the curtains might part on one of the inner stages and the next scene begins without pause. Interior scenes with a large number of characters were begun in the "study" but quickly spread out over the apron also. The balcony of the "chamber" could be used for the battlements of a castle, the deck of a ship, the brow of a hill. The casement windows provided small special locations which were sometimes used in conjunction with the adjoining balcony of the "chamber."

The audience appears to have been a mixed one, except in sex, for women had no place in the Elizabethan theatre either as actors or spectators. (Women's parts were played by young men.) It consisted of the younger and more intellectual nobility and gentry who are believed to have appreciated the tragic acting of Edward Alleyn and Richard Burbage and of workers and apprentices, the groundlings, who are supposed to have been more appreciative of the melodramatic horrors and of the clowning of Richard Tarleton and of Will Kemp. The audience assembled in the afternoon, cracking nuts, eating, drinking and sometimes fighting, during the performance which had to be absorbing to hold attention without the aid of proscenium arch and artificial illumination.

THE plays of the greatest of the Elizabethan plays are nearer to us in form and content than are the Greek plays, and the greatest are more familiar because they are studied in high school and are revived fairly often. Unfortunately, classroom treatment often fails to bring them to life and the modern stage with its illusionistic conventions frequently robs them of their dynamic quality. It is true that Shakespeare is a great creator of characters, but it is equally true that he ordinarily presents those characters in a whirlwind of action. A constantly falling and rising front curtain quickly reduces the whirlwind to a fitful breeze. Moreover, his plays are largely in verse, and our actors are not trained to speak verse effectively. In addition they contain long speeches which are likely to seem to us undramatic. Properly delivered most of them are not undramatic. Some in the earlier plays are dramatic in the way a speech of Churchill's or of Roosevelt's is dramatic. Some, like Mercutio's Queen Mab speech in *Romeo and Juliet*, are lyrical and exciting as a great lyric poem is exciting. Others, like Hamlet's "Oh what a rogue and peasant slave am I," are dramatic in their expression of inner conflict. And although the comedies of Shakespeare may at first reading seem artificial and the tragedies barbarous in their violence and blood, there shines through the dust of the slapstick and the murk of murder the wisdom of a man who looked deep into the human heart, saw there great evil as well as much good, and who did not despair.

Seen from our day, Shakespeare towers so high in the Elizabethan theatre that we are likely to overlook his lesser but still great contemporaries. Of Christopher Marlowe's plays, only *Dr. Faustus* is still revived. Large parts of it are of little interest, but it contains one scene, that in which Faustus awaits damnation, which is perhaps the most tremendous in all drama. Thomas Kyd, who wrote a *Hamlet*, now lost, but probably the basis for Shakespeare's, is worth looking into for his *The Spanish Tragedy* which in

spite of horror heaped upon horror has power and even dignity. For good humor and gayety Thomas Dekker's *Shoemakers' Holiday* is still worth reading and even acting as Orson Welles and his Mercury Theatre proved a few years ago. Ben Jonson's imitations of Roman tragedy are dead but his acid portrayal of human greed in *Volpone* is full of life still. And if you think you might enjoy a burlesque of those corpse-strewn Elizabethan tragedies you might try Beaumont and Fletcher's *The Knight of the Burning Pestle*.

The Elizabethan theatre perfected a form of drama at the opposite pole from the classic Greek drama. For whatever reasons, Greek tragedy begins late in the sequence of actions which make up a story, and therefore presents largely the results of previous action within a limited space of time. It is condensed, compressed in effect. Elizabethan tragedy begins early in its story and presents many more of the sequence of actions in many places, many characters, and over a greater expanse of time. It has less compression but much greater multiplicity and variety.

The Elizabethan drama, through its greatest exponent Shakespeare, was the inspiration for the next great movement toward freedom, the Romantic theatre of the nineteenth century. With Shakespeare as their model and "truth to life" as their motto, the Romantics drove neo-classical drama from the theatre and paved the way for the Naturalistic theatre of our own day.

Every age and nearly every country has found new interpretations of Shakespeare. His plays are fruitful for students of modern psychology, and Soviet producers have even found in him confirmation of Marxian philosophy and dialectical materialism. Because his plays have been popular in every age, they have become the strongest line of acting tradition in our theatre—almost unbroken from Gielgud and Evans today back through the Barrymores, Irving and Terry, Garrick and Siddons, and Betterton to Richard Burbage and Shakespeare himself.

The non-illusionistic stage of the Elizabethan theatre with its comparative lack of realistic scenery has inspired the experiments of directors like Jacques Copeau in France and Granville-Barker in England. Maxwell Anderson has obviously been influenced by Shakespeare in his attempt to revive the use of verse in serious drama. The Expressionists in their rebellion against Naturalism and later the "scientific" dramatics of the Epic Theatre seized on the loose construction first perfected in the Elizabethan theatre.

Whenever theatre workers are breaking new paths they are likely to draw inspiration from the Elizabethan theatre. This will be especially true when the emphasis is upon the individual and the human will, for the Elizabethan theatre is above all else a theatre which presents the individual human will in action.

Practical Publicity for Play Production

By W. N. VIOLA

Director of Dramatics and Thespian Troupe Sponsor, Senior High School, Pontiac, Mich.

A GOOD play well done deserves a large audience. Furthermore, players do better with a well-filled auditorium. A large audience is also necessary for financial reasons, although this should not be the sole purpose for presenting the play.

Getting the audience rests mainly with the publicity manager and his committee. It is his responsibility, therefore, to use all dignified means available for giving the play effective advertising. Fortunately a variety of mediums are available, as indicated by the following suggestions culled from twenty-five years of experience.

Assembly Programs

An assembly program presented a short time before the opening performance intensifies the enthusiasm among pupils.

Scenes from the play should not be given for the best are usually chosen for this purpose. Those who have seen this type of assembly program are often disappointed with the final production, since they expected so much more.

Skits, songs, and dances (anything of a light nature) are appropriate for advertising a comedy or farce. Care should be taken that valuable play rehearsal time is not forfeited for its preparation. Pupils other than members of the cast may present the program, providing an incentive for other pupils to cooperate with the big production.

Assembly programs for publicity purposes must be short and snappy.

Blotters

One of the most absorbing means of advertising is the distribution of blotters. Due to their serviceability they are also long lasting. The information printed on them must be brief, yet complete. What, where, when and price are the important items. Although blotters may seem somewhat expensive, they nevertheless bring their returns eventually. Giving a blotter to an individual is more than advertising, it is doing a favor. And one good turn deserves another.

Book Markers

Book markers, like blotters, are an expense, but bring favorable results. To gain the cooperation of other departments in the school it is wise to advertise on the opposite side of the markers the coming of other events beside the play production. The baseball schedule, or that of any other athletic program, is a welcome gesture for its participants. The

fact that these markers are retained for a given length of time is a constant reminder of the forthcoming drama.

Bulletins

Notices sent by the principal to be read by the teachers before their pupils should include information regarding the dramatic event. Bulletins mailed or handed to members of the congregation of a church is another valuable means of publicity. The announcements to appear in these must be short and simple, including only information which is essential. Be sure that the minister or church secretary has the material on time. The news should appear at least three weeks in advance. This material is especially welcomed when members of the cast attend a particular church.

Bulletin Boards

Schools, churches and other organizations have bulletin boards in conspicuous places. Notices should be attached to them well in advance of the performance.

Cartoons

Cartoons are always effective in the school paper; giving the cartoonist more opportunities to demonstrate his ability. Furthermore, pictures attract attention quicker than reading matter. Should a school have a number of striving artists, a contest would add extra zest.

Contests

Contests stimulate the greatest enthusiasm among the student body. The variety seems to be limitless. A few suggestions should be enough to stir the imagination of the publicity manager.

Heading the list is the ticket selling. Prizes may be offered to the three individuals disposing of the highest number of tickets. Such competition spurs the general sale among all the contestants.

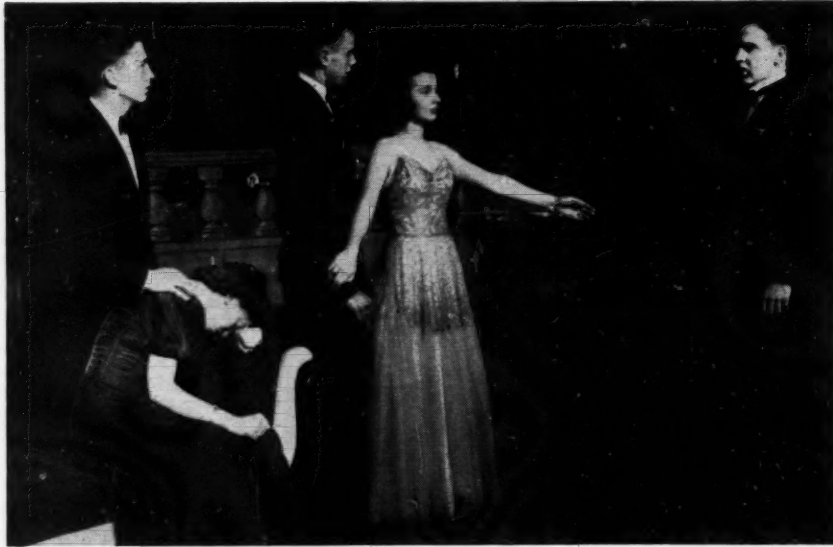
In a school having home rooms the first one to buy 100% tickets to the play may be given a box of candy for distribution among its members; or the contest may be held among the various classes. It's a sweet idea at least.

Prizes may be given for the best original poem, poster or song.

The contest is an old idea but is ever popular.

Displays

Photographs of the players and articles to be used in the drama, displayed in the lobby of the building where the play is to be presented or in store windows, attract favorable attention.



Scene from a production of *Death Takes a Holiday* given at the Roosevelt High School, Wyandotte, Michigan (Thespian Troupe 50.) Directed by Carl S. Hardwicke.

Civic-minded storekeepers will decorate their windows, suggesting the coming affair. A woman's apparel shop may advertise "Dress Up for the High School Play" or "These Are the Type of Costumes Worn by the Actors." A manager of a men's store displayed some manikins resembling characters in the play.

Extras

In this case extras refer to a special newspaper, not a handbill. Due to expense and lack of paper it would have to be necessarily small. This issue could be distributed gratis alone or with the regular school publication. The contents of the extra would naturally deal with the play and other items relative to it.

Letters

Letters give a personal touch. These may be sent to leaders in the community who will influence many individuals to attend. In a large city writing letters to the principals of other schools, requesting they read them to their pupils, is an effective means of publicity. Mention news to children and they love to pass it on to others. In small communities a short mimeographed form letter concerning the play can be delivered from house to house at very little expense. Larger cities usually have ordinances against such an activity.

Newspaper Articles

Most newspaper editors are glad to use well-written news articles. The article should contain the title of the play, name of the author, the name of the producing group, the place of presentation, the date of performance and the purpose of the affair. All this material should be in the first paragraph. The following paragraphs should be explanatory and written in such a way that it is possible for the editor to reduce the length of the article

paragraph by paragraph beginning at the end providing there is a lack of space for the complete story. The least important items should come last.

The publicity manager will tell such news about the play and its production as will be of interest to the readers. He will use short, simple, snappy sentences. He will neatly type his article allowing a good margin and double spacing the lines. A title is unnecessary as that depends upon the size of letters to be used in printing. The largest type is referred to as an "A" head. The others usually graduate down to a "D". He should place his name, address and phone number at the upper left corner.

Needless to say, copy must be handed in on time. In large cities where newspapers have a city editor it will be well to send the story direct to him. Where there is more than one newspaper in a community, copies of the story must be sent to each at the same time. This is very important if one wishes continued co-operation from the editors. It is more valuable to have a number of short articles appear over a space of time than one long article once. If paragraphs are cut off from the story, re-write the unpublished material and try again. When the community has only a weekly paper the news items should begin to appear three weeks before the final performance. When dealing with a daily paper the series of articles should begin at least two weeks in advance. The publicity manager will do well to secure pictures of the actors, any one or all of which may be published in the newspaper. This is excellent publicity, for a picture always attracts attention. In case of a royalty play the publisher must be mentioned.

Paid Advertisements

In large cities the paid display advertisement will likely be prohibitive, due to the expense. In small communities at

least one such advertisement justifies itself. The same requirements apply to the paid display advertisement as apply to the poster.

Photographs

A placard having photographs of the actors displayed in a store window or some conspicuous place in the school building makes a special attraction. Newspapers having their own photographers will publish pictures of the play leads.

Poems

There are amateur poets who seize any opportunity as an excuse to write a poem. Although the result may not be a literary classic, it does advertise the event. To arouse greater interest prizes may be given for the best attempts. The school paper is the outlet for such endeavors.

Postal Cards

Postal cards with concise information printed on their backs is an inexpensive means of advertising and most effective. These should be addressed to officers of organizations and friends who are willing to influence others in favor of the production.

Posters

Posters are a valuable form of publicity if they are well planned and neatly made. A poor poster is worse than none at all. A good one must catch the eye and be easily readable. Black letters on a white background are always acceptable. Harmonious coloring is attractive. Mere garishness is bad. Pictures that really illustrate are an excellent addition. A variety of pictures cut from magazines and pasted on a space purposely left blank on the posters is more effective than the same illustration printed on all of them.

The size of the poster will depend upon where it is to be placed. Twelve by eighteen inches usually makes a suitable proportion for store windows. Use heavy enough paper so that the poster will stand with its own support.

In deciding the shape of the poster it is well to remember that the rectangle is more interesting than the square.

The perfect poster has all essential information. What? Whom? When? Where? Sometimes why? The admission fee. The passerby should be able to understand its significance as he walks along. The designer must choose only essential items and cleverly arrange them that they be brief and to the point.

Radio Broadcast

Often the smaller radio stations are willing to give some time to announcements having civic interest. When enough requests are sent to the larger radio stations, announcements are at times inserted between regular programs or even added to their sustaining features. Buying radio time is out of the question for the average amateur acting group.

Where schools have classes in broadcast instruction it is possible to write and present a script around the play of the year or any other big production.

Songs

Original songs dealing with some phase of the play may be entered into a contest sponsored by the whole school or the music department. The accepted one could become the theme song during the advertising campaign. Furthermore, it could be used during an assembly program and over the public address system.

For two plays, *Clarence* and *Seventeen*, both the music and words were composed by the pupils.

Stunts

Here is where the ingenuity of the advertising committee can function to the nth degree.

A dog parade was held for *Peg O' My Heart*. Each child entering a dog was given a ticket for a matinee performance. The event resulted in a feature article in the daily newspaper and much attention from the people who viewed the parade of sixty dogs and their owners. The police department is always cooperative in these matters, even furnishing escorts.

Hiding a certain article pertaining to the play in the halls of the school building and giving a reward to the finder arouses free discussion and good natured fun.

A prominent citizen of a neighboring community was persuaded to send a box of toilet soap to the cast of *It Pays to Advertise*. The publicity manager made sure that the editor of the newspaper heard about it.

All the captains of the various teams in a certain school were organized into a reception committee for the leading lady in *Dulcy*. The girl had, of course, gone to the depot ahead of time and merely waited for the group to arrive. A reporter thought this a clever idea and wrote a feature article.

The publicity manager may sell the first ticket to the mayor of the town and make certain that the newspaper photographer is present during the transaction. This is an old idea, but it always attracts attention.

A thermometer placed near the entrance of the building is a constant reminder of the coming event and a daily report for the ticket selling campaign.

Stunts depend upon the type of play, size of community, enthusiasm of the students, interest of the faculty and co-operation of the citizens. A clever advertising manager takes advantage of all opportunities.

Sundaes

Before the war this was an easy idea to develop. Most storekeepers were very willing to advertise a new sundae named after the play or some special feature re-

lated to it. This added business for them and gave publicity for the play. No doubt this practice will soon prevail again.

Talks

Whenever it is possible for any one of the players or director to give a talk before an organization it stimulates the spirit of cooperation and good will. This does not mean that the subject matter must pertain to the play.

One director talked two seasons before Parent-Teacher Associations about "Adult Delinquency and What the Child Can Do About It." Each time the talk became indirect publicity for the next production the speaker directed.

Certain luncheon clubs welcome announcements by students pertaining to school activities.

Tickets

Even the size, shape and color of the tickets can become a medium for advertising.

The larger the ticket, the less apt they are lost and the advertising value increases.

For a production of *It Pays to Advertise* the tickets were a pink color and oval in shape like a cake of soap.

A red Ohio State pennant from a linoleum block was printed over the informa-

tion on the tickets for a presentation of *The Poor Nut*.

A skull and cross bones decorated the tickets for the run of *Wappin' Wharf*.

The tickets for a production of *Seventeen* carried a large number seventeen in a different color than that of the other printed matter.

New plays suggest new ideas.

Zeal

The publicity manager must be a live wire. He must start his information plenty of time in advance of the opening performance. He must be alert for any new or novel ideas and use them at the opportune time. He will learn the length of time it takes to deliver the mail and send his letters and postal cards accordingly. He will hand in his type written material to the editors on time. It is better early than too late. Every minute from the time he begins his publicity until the time of performance he must give his best thought and greatest energy. There must be no lack of interest. Enthusiasm must run so high that everyone will have the desire to see the play. The director and players must guarantee a fine play well presented for the successful efforts of the publicity manager.

Play Well Done

The audience attends with the idea of enjoying a good entertainment. Lines thoroughly memorized, characters understandingly interpreted, action presented with a rapid smooth tempo, moods properly accentuated, costumes correctly chosen, lighting effects considered, suitable scenery constructed, every detail made important, all under the guidance of a competent director makes an excellent production. The quality of any product is always its greatest asset. *A play well done gives mutual satisfaction to all concerned and is the best medium of advertising for future productions.*

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By A. S. Gillette
State University of Iowa

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Act II, Scene 3, of *Career Angel*, staged by the Junior Players of the Academy of the Holy Angels (Thespian Troupe 568), Minneapolis, Minn. Directed by Sister Charitas, C. S. J.

The Musical Film

By HAROLD TURNERY

Director of Drama, Los Angeles City College, Los Angeles, Calif.

ALMOST overnight the motion picture studios switched from the grim business of re-enacting battle scenes to the gay pleasures of singing and dancing romantic lyrics; from *Forty Seconds Over Tokyo* to *Anchors Aweigh*. With the sudden collapse of an historic war, producing organizations were caught owning film rights, or with shooting scripts in some moment of production, or with completed feature films awaiting release—millions of dollars in properties based on contemporary themes to be shelved in the twinkling of an eye. For the nation's celebration of a long-awaited V-J Day, swerved the demands of a theatre-going public to the escapist story, musicals or comedies having little or no bearing upon the war. And, ignoring the loss or cost, Hollywood responded as quickly as production plans could be revised.

Instantly every company inventoried its roster of contractees for singers and dancers, composers and lyricists, orchestra leaders and musicians. Tying others, freelance artists, to long-term agreements, the organizations mapped new programs of as many musical films as limited facilities would allow—*Blue Skies* with Bing Crosby and Fred Astaire singing and dancing new melodies by Irving Berlin; *Night and Day*, the life-story of Cole Porter and his music; *The Time, the Place and the Girl*, an old-time George M. Cohan musical comedy brought up-to-date; *Two Sisters from Boston* featuring Katheryn Grayson and Lauritz Melchior; *Holiday in Mexico* with Jane Powell and Jose Iturbi; *Centennial Summer* recording new-original music by Jerome Kern; *The Dolly Sisters*, a nostalgic survey of popular music in the 1910-1920 period; *Til the Clouds Roll By*, the life story of Jerome Kern with Frank Sinatra singing "Old Man River;" and, to mention but two more in many dozens, the biographies of Enrico Caruso and John McCormack.

Of course, since Warners first produced *The Jazz Singer*, certain companies have periodically released musical films of varying locales from the Metropolitan Opera House to the Arizona desert, of assorted character studies from Adam and Eve in *The Green Pastures* to *Duffy's Tavern*, of oft-exaggerated stories from "Cinderella" to the *Ziegfeld Follies*. A clamorous public, eager to be thrilled by good music, has been quickly satiated by the "backstage" formula, the "career" outline, the "star-series" policy (Eddy and MacDonald, Astaire and Rogers, Lily Pons, Grace Moore, et al) which sometimes ignores the artist's suitability to the assigned role. Yet milestones, artistic and financial, have, and will again, achieve everlasting acclaim: *42nd Street*, *Be Mine Tonight*, *One Night of Love*, *The Gay Divorcee*, *Yankee Doodle Dandy*, *Going My Way*!

This is the second in a series of seven articles on motion picture appreciation by Mr. Turney.—Editor.

FOR a musical film one of several sources may originate the finished product—the purchased rights to an operetta or musical comedy to be photographed as dramatized (Victor Herbert's *Naughty Marietta*, Sigmund Romberg's *Maytime*, Rudolph Friml's *Rose Marie*); or the musical compositions of a famed composer to be set into a script, usually a biographical film (Chopin's in *A Song to Remember*, Schubert's in *The Unfinished Symphony*, Stephen Foster's in *Swanee River*, Gershwin's in *Rhapsody in Blue*); or the exploitation of distinctive talents to be inserted into a screenplay (Stokowski's conducting in *One Hundred Men and a Girl*, the Castles' dancing in *The Story of Vernon and Irene Castle*, the all-youth symphony orchestra of Interlocken, Michigan, in *The Hardboiled Canary*); or the review of by-gone popular songs, with two or three new ones, to highlight a segment of American history (*Tin Pan Alley*, *Alexander's Ragtime Band*); or an original story with music

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Icebound	<i>Outward Bound</i>
<i>The Importance of Be-</i>	Candida
<i>ing Earnest</i>	<i>Pride and Prejudice</i>
<i>The Torch-Bearers</i>	<i>Moor Born</i>
<i>Nothing But the Truth</i>	<i>Murder in a Nunnery</i>
<i>For Her C-H-e-i-l-d's</i>	<i>Cyrano de Bergerac</i>
Sake	<i>The Cradle Song</i>
Kind Lady	<i>Family Portrait</i>
<i>Three-Cornered Moon</i>	<i>Death Takes a Holiday</i>
Charley's Aunt	<i>Letters to Lucerne</i>

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to be composed directly for the screen and to match talents of contracted musical players (Deanna Durbin in *Mad About Music*, Betty Grable and Dick Haymes in *Diamond Horseshoe*, Bing Crosby in *East Side of Heaven*).

Following the usual procedure of constructing the shooting script for a dramatic picture, the authors of the musical film deviate only by leading the action into and out of each previously determined and spotted musical number. Rarely do they specify the cuts—long shot, closeup, medium shot, pan shot—within the sequence; leaving these to be determined by the director during filming and the editor during the final cutting. Songs for the picture must be composed either while the script is being written or immediately upon its completion and inserted into the shooting script before the director assumes command. However, orchestral arrangements of either original music or purchased material may be composed during the filming schedule.

The sequence of photographing a film-play is arranged by settings rather than by the order in which events are presented on the screen. Thus, scenes of the final film located in the opening, the middle and the ending may be photographed on the same day and edited into logical performance at a later period. The same is true of a musical film although musical numbers and especially "splash" climatic scenes are usually shot after the dramatic scenes have been completed.

There are two methods of photographing musical numbers. The first is to film and record the song or dance on the set simultaneously with the entire production crew present: artists and extras, orchestra

Recommended—

KISS AND TELL (Columbia)—George Abbott's long-run Broadway farce starring Shirley Temple and featuring Walter Abel, Katherine Alexander, Jerome Courtland, Robert Benchley.

RHAPSODY IN BLUE (WB)—The life and music of George Gershwin with Roberta Alda, Joan Leslie, Alexis Smith, Charles Coburn. Produced by Jesse L. Lasky and directed by Irving Rapper.

THE HOUSE ON 92nd ST. (20th CF)—A factual melodrama presented in "March of Time" technique from the facilities and files of the FBI. Production by Louis de Rochemont and directed by Henry Hathaway with William Eythe, Lloyd Nolan, Signe Hasso, Gene Lockhart, Leo G. Carroll.

WEEK-END AT THE WALDORF (MGM)—A "Grand Hotel" type of comedy-drama with songs starring Ginger Rogers, Lana Turner, Walter Pidgeon, Van Johnson, Edward Arnold, Keenan Wynn and directed by Robert Z. Leonard.

YOLANDA AND THE THIEF (MGM)—A modern musical fantasy in color starring Fred Astaire and Lucille Bremer and featuring Frank Morgan, Mildred Natwick, Mary Nash. Produced by Arthur Freed and directed by Vincente Minnelli.

and leader, director, cameraman, sound technicians, and their assistants. This method was shown to the public recently in the closing moments of Metro's excellent, *Anchors Aweigh*. It is a very difficult procedure when one considers that the accompanying orchestra may be a hundred feet from the performers because of the intricate trappings of setting, camera, sound equipment, lights, and cables. On a mammoth set, such as the one used for the "Pretty Girl Is Like a Melody" number in *Ziegfeld Girl*, when sound travels at the rate of three-fourths of a second, the orchestra must play the accompaniment slightly ahead of the singer to off-set this "sound lag." Such a method is particularly distracting to dancers and to singers new to motion pictures.

However, the more popular method is to synchronize the photography and the sound recording in two separate operations. First, the scene is filmed silently on the set in its entirety from many different camera positions, with the singer singing faintly, only enough to shape the words with his lips. Then the sequence of shots is determined and the scene edited as it will be finally shown. This version the artist studies carefully as it is run and re-run for him in the projection room. He learns every minute shade of variation and expression and timing. Lastly, production moves to an acoustical studio where the physical and technical conditions are perfect for recording. Here the silent version is run again for the artist while he, standing before or beneath a microphone, sings in accordance with the fine-drawn timing and lip expression he has been studying. Recorded on a sound track, it is later united with the silent strip and the result is the musical number projected in motion picture theatres.

Filming and recording of the musical



BETTY GRABLE AND JUNE HAVER IN *THE DOLLY SISTERS*

THE DOLLY SISTERS is another in the nostalgic cycle of films. As in the past, with many yesteryear "show business" personalities—for example, the Texas Guinan picture, *Incendiary Blonde*—historical, chronological and biographical accuracy takes to the "Hollywoods" when the main intent is to entertain. This seems to be the case more when stage figures are involved than when films essay the more staid biographicals of the Disraeli-Rothschild-Pasteur-Dr. Ehrlich-Zola-Wilson pattern.

Regardless of biographical authenticity, this film resurrects a golden era of the theater and the international set of the early 1900s. The manner in which S. Z. Sakall persuades Oscar Hammerstein, the first, into giving the pseudo-Budapest "stars", Jansci and Rozsicka (Jenny and Rosie) Dolly, a date at the famed Hammerstein's Victoria Theater, and their subsequent rise to international stardom, is a very pleasant saga. It is not a success, however, as a biographical picture but rather a dramatic-licensed kaleidoscope of the Ziegfeld Roof, the Folies Bergere in Paris, gay life in London, Paris and on the Riviera. Students of the theater should not take the sequence of events or the characters too seriously.

The Dolly Sisters (20th Century-Fox) is produced by George Jessel, directed by Irving Cummings with Betty Grable, John Payne, June Haver, S. Z. Sakall, Reginald Gardiner, Frank Latimore, Gene Sheldon, Sig Ruman, and Trudy Marshall.

numbers for the current *Dolly Sisters* proved tedious and costly. Eighty-one shooting days, over three months, were required to complete the 184 acting scenes and the photographing-recording of seven song-and-dance numbers with Betty Grable and June Haver as the world-famous vaudeville stars of an era past: Brahms' "Hungarian Dance," "The Vamp," "Carolina in the Morning," "Don't Be Too Old-fashioned" with the former Ziegfeld Midnight Roof Theatre for its setting, "The Darktown Strutters' Ball" with the Folies Bergere in Paris as its setting, "East Side, West Side," and "I Can't Begin to Tell You." In addition, seventeen songs ranged backwards through the years: "Smiles," "Oo, La, La," "Mille from Armentieres," "Give My Regards to

Broadway," and "Love, Here Is My Heart." All of these, twenty-four separate musical sequences, were photographed silently on the setting, edited, studied by the players, and recorded days later and miles from their point of origination. Yet in the final print every phase blends into one harmonious series of entertaining experiences.

To study the techniques behind the musical film today becomes an assignment of utmost delight. Music, no matter the type, is of universal appeal to all ages. Its accompanying singing or dancing or pantomimic action augments the entertainment value. And producers, realizing this worth, add some special phase of music to every film, be it tragedy, drama, melodrama, comedy, farce.

"What's in a Play"

The Second in a Series of Seven Articles on Teaching Students the Art of Directing

By C. LOWELL LEES

Director of Dramatics, University of Utah, Salt Lake City, Utah.

OUR decision to direct plays had been quickly made. Direction seemed to us to consist largely of ordering actors about, telling them what to do. Telling others what to do seemed a little perplexing at first. What did you tell them? Since we had been in one play we thought we would be able to work out something to tell people who hadn't been in a play. Miss Jones, our director, told us there were many problems to solve before the director met the actors and that our first one was choosing a play. At first we were disheartened. After all, we hadn't read many plays.

Doug said, "Well Joseph, my would-be-director, four plays for four eager beavers, but quick."

"Yes, I know, I got you into this," I replied, "but it will be more fun to do what we want to do than what someone wants us to do."

"Bravo," cried Marian, "rule one, the director must do what he wants to do; please yourself, please the world."

"Yes," despaired Peg, "but does this director know what he wants to do?"

"Only one way to find out," I said, "we'll have to read some books."

"Oh! Oh!" Doug exclaimed, "There goes my home work, my math teacher won't like it."

Miss Sprague looked askance as we entered the library. She was always annoyed at students who used the library to waste time. When we told her our plans and what we wanted, she was only too willing to help.

"You'll find the one-act plays over there on the top shelf. We haven't very many, but do choose good plays."

"Aren't they all good?" asked Peg naively.

"Oh, goodness no," laughed Miss Sprague.

"Well, what is a good play?" questioned Marian.

"Oh, you know," replied Miss Sprague a little surprised at the question, "it is one that has something to say and says it well."

"Oh, you mean ones with a moral," retorted Doug, "ones that preach."

"I most certainly do not," Miss Sprague insisted, "they are the worst kind. No, I mean a play is good if it gives a fresh insight, a deeper, richer significance to characters, situations, or clearly reveals a life problem." Miss Sprague was quite carried away by her definition.

Doug cut short further exposition with, "Yes, but what does that mean?"

"Well," Miss Sprague said, "suppose you could write something about the problems in this very school, perhaps the one you mentioned about the great number

IN the October issue we left Marian, Peg, Doug and Joseph fully determined to become student play-directors. In this issue these four young people meet their first problem—choosing the plays they plan to direct. That's not easy, because one must know what constitutes a good play, before he can make a choice. But Marian, Peg, Doug and Joseph are not easily discouraged, as you can see from their story.

of students who wished to be in extra-curricular activities but couldn't because of lack of opportunities. Suppose you understood what happened in the life of one such student because he didn't have the opportunity he wished. Then perhaps you would have something significant to say."

"No, we'd turn them all into directors, wouldn't we, Joe?"

"Oh, be quiet, Doug," silenced Peg as Miss Sprague continued.

"Having something to say isn't enough, it must be well said."

"That's what Miss Brown, our English teacher, meant when she criticized Peg's theme yesterday," Marian exclaimed. "She said the idea is a good one but the author hasn't chosen effective language that stimulates you to think and to imagine. Many other authors have said the same idea with more impact and economy."

"The playwright," said Miss Sprague, "has a harder job than most writers, for he must choose characters that are convincing and consistent and they must speak dialogue that is spontaneous, clear, and concise."

"The characters must seem like real persons, is that it?" asked Peg.

"Only the playwright simplifies his characters so that we can understand them. A real person would be too complex," concluded Miss Sprague, who turned to serve some other students who had entered.

We went over to the shelf Miss Sprague had indicated. The few volumes she had mentioned amounted to some fifty or sixty volumes, each containing several one-act plays.

"I wonder how many she would consider many," said Doug under his breath.

"Well, we most certainly can't read all of them in a week," lamented Peg. "I didn't know there were so many plays in the whole world."

"I know what I'm going to do," commented Marian in a whisper, "I'm going to choose the ones with the most exciting titles."

"A good idea," Peg added, "if it sounds interesting, maybe we can get an audience to see it."

"Say, will you look at this," said Doug who had been busily examining a play,

"there are twenty people in this one. I know one thing, I'm not going to choose a play with a cast larger than five."

"Why not?" I asked, "don't we want to give as many people a chance as possible?"

"It's all yours, boy wonder," said Doug as he tossed the play to me, "but remember this, it will take a lot of persuading to get people to carry spears in your play. It will be hard enough to get them to work even if they like their parts."

"Doug has the right idea," interposed Peg, "you have to consider the actors when you choose a play. If they like their parts, they'll work twice as hard because they'll want the play to be a success."

"And that's not all," exclaimed Marian, "you'll have to be sure the play isn't too hard for them nor too easy either I suppose, or they will lose interest."

"And another thing," I said, "if a tall man is required, we shall have to be sure we have some one tall enough for the part."

We became so excited in our discoveries that we were fairly shouting at each other.

"Quiet," cautioned Miss Sprague, "or you'll have to leave the library."

We all quickly seized upon a book and started to read. The quiet was soon broken for Peg whispered, "You have no pay for these plays."

"What?" I demanded.

"It says right here on the front page under 'Royalty'."

We all crowded around Peg to read. There it was: "This play cannot be given except by special permission and the payment of ten dollars royalty."

"You mean you have to pay to direct a play?" said Marian dubiously.

"I'll bet you don't if an admission isn't charged," I declared.

"No, you're wrong," Peg said pointing to a line in the book, "it says here, under any circumstances."

"That isn't all either," Doug added dolefully, "you'll have to pay for costumes, scenery, make-up, tickets and advertising, if you have any, and probably even for the light and heat in the auditorium."

"Even if we could pay for it, we couldn't choose a play with too much scenery, our stage is too small," bemoaned Peg.

"Yes, and you know what a time Miss Jones had to get costumes last year for our play. She couldn't find a single one in town and finally had to send to New York."

I could see that the contemplation of expenses was fast disintegrating our morale so I asked, "Why are we worrying about something we don't know anything about? Maybe Miss Jones has some money for the project or maybe we can charge an admission. I'll see Miss Jones about it first thing tomorrow."

I don't believe this statement would have dispelled much gloom had not my eye caught the title of one of the books.

(Continued on page 14)

○

Memo to Players

Check possibility of
“THE VISITOR”
(Now released everywhere)

The New York Critics said:

LOUIS KRONENBERGER: “Good possibilities . . . a psychological mystery that keeps you wondering and provides a surprise ending which I, for one, did not foresee.”—PM, N. Y.

JOHN CHAPMAN: “A slick exercise in inducing the jumps . . . a psychological thriller.” N. Y. Daily News.

ROBERT GARLAND: “It has suspense, humor, tragedy . . . applause was long and loud and encores may still be going on . . . makes for a delightfully different evening in the theatre and should hold and entertain you just as it held and entertained me.”—N. Y. Journal-American.

WILELLA WALDORF: “Anybody who goes around telling innocent playgoers how it ends ought to be given a nice whiskey and soda laced with strychnine.”—N. Y. Post.

Produced at the Henry Miller Theatre, by Herman Shumlin, “The Visitor” is a thrilling psychological mystery which offers an outstanding opportunity in the interpretation of character, and yet has a plot whose tautness and tension provide mounting terror and suspense.

Three years ago Bud Cunningham disappeared—now he has returned—or is it Bud? His own mother welcomes him, and falters. The townspeople stick to their original idea that Bud was killed in a quarrel with Joe, and his body swept out to sea—and Joe has carried for three years the burden of suspicion he cannot disprove. Ellen, who loves Joe, wants to prove this visitor is really Bud, but Bud is evasive—he can't prove it by

his handwriting because his hand has been conveniently injured, and his dental records mysteriously disappear. Why does Bud not prove his identity . . . why . . . The cloud of questions, gathering ominously, is riven with a lightning of dramatic action and revelation, and the hidden peril against which a mere boy has struggled is laid bare. The critics agree that it is a subtle psychological mystery of the first water and a memorable evening of entertainment.

A 3-act drama, by Kenneth White, based on the novel by Carl Randau and Leane Zugsmith; 5m, 3w. Time, full evening, scene, 1 interior set. Royalty on application. Posters. Price, 75c.

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Moor Born, a production of Thespian Troupe 194 of the Olweim, Iowa, Senior High School, directed by Horace Hoover.

"Something Old, Something New"

By REBEKAH J. BARON

Instructor in Speech and Dramatics, South High School, Denver, Colo.

THE use of the method of science in connection with human behavior (known as general semantics) while growing rapidly more common, may still be strange to many readers. Because the healthful results of its application in the nervous systems of student-actors can no more be included in this paper than can the sound of my voice, the words that I shall use may make what I say seem "old stuff."

One of the most important formulations of general semantics tells us that we must make continual use of the knowledge that science has made familiar to us—the knowledge that we live in a *constantly changing world*. Processes of change in human life are named babyhood, childhood, youth, maturity, old age, etc. What changes can we recognize when we "study drama" or "produce a play?" The character to be portrayed may change in interest, in emotion, in appearance, in response to situations, in physical condition, in mental health, in response to other characters, etc. Many plays indicate a change in time: an hour later, next morning, ten years later, even a hundred or more years later. Actors keep pencils ready during early rehearsals to indicate changes made by the director as the play progresses. The director changes his carefully prepared plans as he comes in contact with the living actors. If he has given the play before with another cast, he finds changes necessary with the new group. Skilful actors make changes in timing according to changing audiences, the most familiar time change being the wait for laughs. Incidentally, the motion picture makes no provision for audience response. Have you missed an

important point in the play because eight- or ten-year-old boys laughed too loudly and too long at what the moving picture director had not dreamed would be considered funny? How many interesting anecdotes are told of changes in acting, in setting, in audience response during the run of a play! And there are changes in the use of one's voice according to the character one plays. (Hattie in *The First Year*, Penny in *You Can't Take It With You*, Madame Daruschka in *Claudia*, Kniertje in *The Good Hope*, Esther in *Morning's at Seven*, Mrs. Shulman in *Incognito* played by the same person demand widely different vocal effects.) And how exciting proves the greatest change in the change to be brought about when it is discovered that the will was hidden in the clock or that the tray has been turned so that the poisoner will get the poisoned glass himself or that Maggie has added a word or two to John Shand's speech! And how exciting proves the greatest change in each play—the one produced at the climax! The value of looking for changes cannot be told. It comes only through the actual *continued* experience.

A SECOND formulation reminds us that words only *represent* facts and that the human nervous system reacts both to words and to facts. The actor who checks the words to see how adequately they represent facts (life) cannot wait smugly until just before dress rehearsal to learn his lines. He begins to realize that he needs to use his body to represent what words cannot say. (In general semantics this is called the silent level.) He prepares himself for the reactions of the nervous systems of those in his audience—espe-

cially for the unexpected reactions. Parrot-like repetition of words disappears. Instead, words used to indicate what is happening in the nervous system of the character are accompanied by tension or relaxation of the hands and feet or by trembling of the voice and body or by tension of facial muscles, by sobbing or sighing, or panting, by whispering or suppressed or impassioned force, etc.

A third formulation emphasizes that life is so complex that no one can know *all* about anything. We "abstract" or take with us only a part of any experience. Yet that part, the recognition of similarities and differences in various relationships, becomes the basis of our evaluation of the people we meet and the things that surround us. In the theater each playwright, each actor, each director, each member of each audience "abstracts" according to his own experience, no two being alike. Because of this the actor's words may represent different "territory" to the auditors and produce an unexpected audience response. The actor who remembers this does not become so disconcerted when he hears a loud guffaw as he speaks the innocuous line, "Have the bags come?" To some listeners *corn* does not refer to food; *drip* does not describe the sound of raindrops; and *bags* does not refer to luggage.

Drama being an art form, does not try to give *all* the details of life. The actor merely suggests brushing the teeth, falling in love, agony, death. Some processes shown briefly on the stage take hours or days to come or go in real life. The artist knows that what he does is *not all*. He does not try to give his own real emotions but analyzes his part to see how the character's emotions *differ* from his own and from similar ones in the parts he has played before. His "technique" chooses details that are similar so that his portrayal will be recognized as the portrayal of anger or of illness while his "art" varies these details so that each character he plays seems to be an individual and not a "type." George Pierce Baker in *Dramatic Technique* said, "Individualization is always a sign of developing art."

An Episode under the Terror*

A Dramatization of the Story of the Same Name
by Honoré de Balzac

By WALTER H. TRUMBAUER

Director, Department of Drama, Alabama College, Montevallo, Alabama

CAST:

Agathe, a nun of thirty.
Antoine, a priest of sixty.
Martha, a nun of fifty.
Charles-Henri.

The scene is a dingy attic room. At the back is the door of entrance; to the right of this is a broken chest of drawers, and at the left, upon the wall, some old clothes. At the right is a fireplace, and behind it a door leading to an inner room. Beside the fireplace are piled some sticks of wood. At the left is a small window, and behind it a secret opening to a place of concealment. Forward, near the window is a small table. Chairs are placed beside the table, before the secret opening, and before the fireplace. Upon the table are plates, knives, forks, a copper candlestick, and a round loaf of bread. The walls and ceiling are defaced with rain stains. The candle light and the glow from the low fire afford only faint illumination. Antoine, a serene, white-haired man of sixty, is seated before the fire, reading his breviary. Agathe, a timid childlike woman of thirty, is gazing intently out of the window. Both are wearing nondescript clothes of the period, faded and frayed. A very faint echo from the shouts of the distant rabble penetrates this remote refuge. Agathe goes to Antoine as if to speak, but instead goes to the door to listen. A church bell tolls the hour of nine.

Agathe: It's nine, by St. Laurent's, Monsieur.
Antoine: How often, Agathe, must I remind you not to call me Monsieur? Do you wish to betray us?

Agathe: It's hard, Monsi—I mean Antoine. I promise not to forget again.—It's nine o'clock, Antoine.

Antoine: Yes, I know.

Agathe: How can you be so calm—Antoine? How can you be so calm when Martha is so late?

Antoine: We are in the hands of God, Agathe.

Agathe (At the window.): Something must have happened.

Antoine: Perhaps she's lost her way in the snow.

Agathe: Oh, no, she knows the way too well. Do you think it's he?

Antoine: He? Who, Agathe?

Agathe: The man that's been prowling about the house since yesterday. He appeared just after the cannons announced the execution of the king. This is the first time that we have been watched, and this is the first time that Martha has been so late. It must be he; that's why she can't get back. We're lost, we're lost, if they discover us.

Antoine: We must bow to God's will, Agathe, whatever it be. (He places the breviary on the table.)

Agathe: Someone's coming up! Listen! I pray God it's Martha. (Listening at the door.) If it should be he! Hide, Monsieur! There's only this little latch between us. If it should be he, we'd be undone.

Antoine: No, Agathe, if he is a spy, he will find other ways to entrap us than by coming here, and if he is a friend, there is no reason to fear him.

Marthe (Outside, rattling the latch.): Open quick! (She quickly closes the door after her. She is a woman of fifty, with gray hair, and refined features. She is pale, excited, out of

breath. Over her head and shoulders is thrown an old mantle, which is covered with snow. Her clothes, like Agathe's, tell of a faded glory. She, too, wears a fichu and head covering—under the mantle.) Hide, Antoine, hide! We've been betrayed!

Agathe: Is it the man—who—

Marthe: Yes, he followed me.

Agathe: You see—Antoine!

Marthe: We're being watched. Hide, Antoine; he's below! He must have seen me come in; I couldn't evade him. I was almost to Francine's shop before I noticed him. I ran, I stopped, I hid, but always he was at my heels.

Agathe: I knew something terrible had happened to you.

Marthe: If I had not arrived at the shop just when I did, I should have collapsed in mortal terror. As it was I betrayed myself to Francine. At first he offered to bring me safely home, but decided instead, to say a word to the man and get rid of him. In a moment he returned, his red face turned ashen. Then in a fury he shouted "Miserable aristocrat, do you wish to cut off our heads? Get out of here, and don't dare come back. Don't expect me to help you with your conspiracy." At the same instant he tried to snatch from my hands the altar breads he had obtained for us.

Agathe: What shall we do? (She opens the secret exit, then kneels before Antoine.) Oh, Monsieur, hide! It is your only hope of escape.

Antoine: Agathe, have you so little faith? Trust in God, my sisters. Did we not chant praises to His name at the convent, amid the cries of the victims and the curses of the assassins? If it pleased him to save us from that butchery, it was doubtless for some destiny which we should accept without a murmur. God protects his own, and disposes of them according to His will. It is of you, not of me that we should think.

Agathe: No, no, our lives make no difference—but—you are a priest.

Marthe: Listen! Isn't that someone on the stairs? Here, Antoine, take the altar breads and go in there. (She holds out the package, and points to the opening.)

Antoine: Do not be frightened. This is probably the messenger I have been expecting. Someone whose fidelity we can trust is coming for a letter I have written to the Duc de Langeais, your brother, telling him how to get you out of this dreadful country. Fear not; you will soon be safely across the frontier.

Marthe: And you—do you not go with us?

Antoine: No, my place is with the victims.

Marthe: But if he is a messenger, why did he follow me? Why did he not speak?

Antoine: The mission is hazardous; he must make no mistake.

Agathe: Someone is coming!

Antoine: Perhaps you're right. We had better be cautious. If he be the messenger, he must answer, "Fiat voluntas" to the word "Hosanna." That is the pass word. Do not mistake.

Marthe: We understand.

(When Antoine has entered the hiding place, the nuns put furniture and clothing before it. Agathe then takes her place at the door, where she presses her hand upon the latch. Marthe stands before the fireplace. There are three knocks upon the door; the women stand motionless, silent, fearful. Charles-Henri forces up the latch, pushes upon the door, and enters. He is tall and heavily built. He wears over his Republican garb, a flowing cape. For a moment he surveys the room in silence.)

Charles: I have not come as an enemy, citi-

zenesses. If harm ever comes to you, you may be sure I have had no share in it. My Sisters, I have come to ask a favor.

Marthe: A favor? What favor can—

Charles: If I ask too much—if I annoy you, I will go away; but believe me, I am a friend, not an enemy. And if there is any service I can render you, you may employ me without fear. I, and I alone, perhaps am above the law—since there is no longer a king.

Marthe: Will you sit down?

Charles: Thank you, mademoiselle. (Agathe clings to Marthe for courage.) You have given shelter to a venerable priest not sworn in by the Republic, one who has miraculously escaped from the massacre at the Carmelite Convent.

Agathe (Interrupting significantly.): Hosanna! (With a knowing smile.)

Charles: That is not his name, I think.

Marthe: We have no priest here, Monsieur.

Charles: Then you should take better precautions. (Picking up the breviary.) You do not, I believe, understand Latin, and— Do not fear, I know the name of your guest and yours too. During the last few days I have learned of your situation, of your devotion to the venerable Abbe of—

Agathe: Sh-sh!

Charles: And of your loyalty to the martyred Louis. You see, my Sisters, if I had wished to betray you I might have done so again, and again.

Antoine (Entering from the hiding place.): That is true, monsieur, I cannot believe that you are one of our persecutors. I trust you. What is it you desire?

Charles: Father, I have come to ask—

Antoine: Yes?

Charles: I have come to ask something—a thing I hesitate to name. Yet you are the only one I know who can grant it.

Agathe: Do nothing rash!

Antoine: I alone can grant it?

Charles: The only one I dare ask to grant it. I would have you, Father, celebrate mass for the repose of the soul—of—a sacred being—

Antoine: A sacred being? We are all sacred, my son.

Charles (Significantly.): A sacred being whose body will never lie in holy ground.

Antoine: The king?

Agathe: Oh, Monsieur!

Charles: Yesterday was committed a great crime—

Antoine: Amen!

Charles: I shudder Father, to think how monstrous it must seem in the sight of God.

Antoine: Yea, truly.

Charles: Yesterday when it was done, I sought you here, but—I feared to enter lest I be recognized.

Marthe: Lest you be recognized! Who, then in God's name are you?

Charles: That, Sister, had better be left unsaid. Will you, Father celebrate the mass I ask for?

Antoine: Yes, my son, I will celebrate the only service that I can in atonement—

Agathe (In protest): But Monsieur!

Marthe: Antoine, think you—

Antoine: Fear not, my Sisters, your qualms are, I'm sure quite baseless.

Charles: Thank you, Father.

Antoine: Go, make ready the altar that we may do fitting service to our God, and to our king. (They reluctantly comply. Marthe takes the candlesticks; Agathe the vestments from the chest.) I would confess this—stranger—if he has aught to confess. (The nuns go out.) Remember, my son, there is no crime, which in the eyes of God, is not washed out by deep and sincere repentance.

Charles: No one, Father, is more innocent than I of the blood shed by these— (He is greatly affected.)

Antoine: I believe it. But reflect my son, something more than taking no part in that great crime is needed to absolve from guilt. Those who kept their swords in their scabbards when they might have defended their king have a heavy account to render to the King of kings. Yes, very heavy, for standing idle they made

* An Episode under the Terror may be produced by amateur drama groups upon payment of \$3.00 to Walter H. Trumbauer, Alabama College, Montevallo, Alabama.

themselves accomplices in a horrible transgression.

Charles: You are right, Father, but what avail were it for one to raise his arm against the nation?

Antoine: It is better to be right and die alone, than to live unscathed by cleaving to the wrong of the multitude.

Charles: But in times like these what is right today is wrong tomorrow.

Antoine: That's the world's way of seeing it.

Charles: Or, there is no right, and we are forced to choose between two wrongs.

Antoine: You speak enigmas. Speak out. Be not afraid. Confess, if you have ought upon your conscience.

Charles: I would Father, knew I just what to confess. If I have sinned it was because I did not understand where duty lay.

Antoine: God is our highest commander. We must do what he directs.

Charles: I thought I did, but now I am not sure.

Antoine: Come, we will place it in God's hands. We will hope that you have understood, and pray to God to forgive you, if you have not. *(The nuns re-enter.)* Is the altar prepared?

Marthe: Yes, Antoine, everything is ready—if you still wish to celebrate Mass.

Antoine: It is well, my son, that you came no sooner, for Marthe just now brought the altar breads.

Charles: I know. That's what made me sure of your identity; that's what induced me to enter.

Antoine: Come then! Let us enter the sanctuary of God.

(Antoine and Charles go out. The nuns kneel at the door. After a moment's pause Antoine begins the Mass.)

Requiem aeternam dona eis, Domine, et lux perpetua luceat eis.

Te decet hymnus, Deus in Sion; et tibi red-detur votum in Jerusalem: exaudi orationem meam; ad te omni caro veniet.

Requiem aeternam dona eis, Domine, et lux perpetua luceat eis.

(This is repeated twice or thrice. The lights and the voice fade out together. For a minute there is absolute darkness, during which the voice is heard indistinctly. When the lights are gradually switched on, the voice too, recovers its distinctness.)

Anima ejus, et animae omnium fidelium defunctorum, per misericordiam Dei, requiescant in pace.

All: Amen.

Antoine: Domine, Salvum fac regem.

All: Et exaudi nos in die qua invocaverimus te. *(Momentary pause.)*

Marthe: Yes, God have mercy upon the young king. He needs mercy now.

Agathe: And upon his mother, the queen.

Marthe: If there ever was a time when a king needs God's mercy, it is now, when he is beset on all sides by ferocious beasts, made ravenous by a taste of his father's blood. Only a miracle can save him now.

Agathe: It may happen. Haven't we been miraculously saved?

Marthe: Not yet. We have not come to the end. We have not yet learned who our visitor is—and his motive.

Agathe: You still suspect? *(She looks into the other room.)* He must be one of us; he wept. Did you not see him wipe away the tears?

Marthe: Yes.

Agathe: Do you think it was feigned?

Marthe: No, it was real. Yet, I'm troubled. His air of mystery worries me.

Agathe: Have you never seen his face before? Think! Try to remember.

Marthe: How should I see his face, hidden away in a convent?

Agathe: But you are of noble birth. Your family has been for years connected with the court. Try to recall. Perhaps you can remember. *(Re-enter Antoine, wearing a cassock, and Charles.)*

Antoine *(Blessing him.)*: Go in peace, my son; God will have mercy on you.

Charles: I should blush to offer you any fee whatsoever in acknowledgment of the service you have just celebrated for the repose of the king's soul, and for the discharge of my conscience. We can pay for priceless things only by offerings that are likewise priceless. Will you accept, monsieur, the gift of a holy relic? Some day you may know its true value. *(He presents a small box.)*

Antoine: My deepest gratitude! May God keep your feet from snares, and you from your enemies.

Charles: Thank you Monsieur. And you, my Sisters. *(He is about to go out.)*

Marthe: But Monsieur, before you go, will you not tell us who you are?

Antoine: And you too, Marthe, have you so little faith?

Charles: It is best you should not know.

Agathe: But if you are a friend, as you say you are, it can do no harm to tell us.

Marthe: Can you not trust us?

Agathe: Oh, please, Monsieur!

Charles: Since you put it so—that *(Pointing to the box.)* Sisters will tell you all there is to tell. *(The nuns hastily open the box.)*

Marthe: A handkerchief—but wet!

Agathe: And stained with blood!

Marthe: It's marked with the royal crown.

Agathe: The king's handkerchief? You came into possession of this—

Charles: Yesterday.

Agathe: A royal gift? Oh, Monsieur!

Marthe: The king's handkerchief!

Antoine: A favor such as this must have been called forth by some unusual service.

Charles: You—

Marthe: The king's friend should have had a more seemly welcome, but the times do not warrant undue trust.

Charles: Nay, you—

Agathe *(Trying to kiss his hand.)*: We humbly beseech your pardon, Monsieur!

Charles: Stop! You misunderstand! It was no royal favor.

Marthe: Not a royal favor?

Antoine: How then came you by so—

Charles: By—

Antoine: There was but one other way—to filch it like a common thief.

Charles: Nay, Father, not so fast!

Antoine: How then—

Charles: I snatched it, yes, but from the vile dog who, with hands dripping with Louis' sacred blood, had made a mockery of God's own majesty.

Antoine: Forgive me. You are a true knight of the Cross.

Martha: Then the blood is—

Agathe: —Louis'?

Charles: Yes, Sisters. I'm afraid I have made ill requital of your kindness. Would that I too, had been spared the sight of that desecration.

Marthe: And you are —

Charles: I, Sisters? I am your humble servant, Charles-Henri Sanson.

Antoine: Sanson, the executioner?

Charles: The executioner. *(He goes out.)*

Marthe: He, the executioner!

Agathe: Oh, Monsieur! *(Sinking into a chair.)* Almighty God!

Antoine: Poor Louis! That steel knife had a heart when all France had none.

(CURTAIN)

"What's in a Play"

(Continued from page 10)

It read Non-Royalty Plays. "Look! Look!" I cried, "here are some plays we can do for nothing—no royalty!"

"Have you forgotten the light and heat?" interjected Doug.

To avoid any further argument I said, "Let's each take two or three volumes home to read, choose the best ones, and we'll talk about them tomorrow after school."

As we checked them out on our cards

Miss Sprague reminded, "Now don't choose anything but a good play or I won't buy a ticket."

"We won't forget what you told us," I said.

But I didn't finish for she went on, "It must not only have a purpose and a good structure, but it must accomplish something, get somewhere. Character reacts upon situation to form new situations and to unfold and develop character. If you were to take a western cowboy and drop him into the Court of England, things would start to happen. Or take Douglas here and put him on a deserted island, you probably would see a new character and a changed situation."

"I believe I'll turn playwright, I'd like to write that story," I laughed.

"The boy wonder wants to be a playwright now," scoffed Doug.

"Well, to be a good director you must understand what the playwright's trying to do," said Miss Sprague. "But to get back to the play, the character and the situation interact one upon the other until a crisis is reached in which character finally dominates situation or is dominated by it.—It's getting late, time to close the library.—You see when I was in New York going to school I was dramatic critic for our school paper. I saw a lot of plays and came to love the theatre."

It was six o'clock, the afternoon had passed so quickly. As we walked home I admonished, "When choosing a play, remember the theme and structure."

"And the actor," added Peg.

"And the conditions under which the play will be produced," I continued.

"But above all, don't forget yourself for you have to direct it," concluded Doug. Whereupon we all laughed. It had been an exciting day, and we had enjoyed it.

Next morning during my study hour I had a talk with Miss Jones. She seemed pleased with the factors we had set up to govern our choice. She was particularly pleased that we had decided on small casts for she said it would simplify our work in blocking the play which would be our next problem.

There were one or two other factors she added that we should consider in our choice. One was the audience. We must decide whether our audience would be mostly students or parents or both. To insure the audience's enjoyment of plays, we should be sure that there was a wholesome pleasing variety in our choice; nothing offensive in the language or actions. Lastly, she said our plays must act, not talk. She explained that an audience was more interested in what the characters did than what they said. A play filled with action was much easier to direct, she concluded.

Late that afternoon over a chocolate malted, we chose four plays which fulfilled most of the requirements and which were "so good," according to Doug, "that they could almost direct themselves."

Staging the Play of the Month

This department is designed to assist directors, teachers, and students choose, cast, and produce plays of recognized merit. Suggestions concerning plays which readers should like to see discussed here will be welcomed.

Edited by **EARL W. BLANK**

Director of Dramatics, Berea College, Berea, Kentucky

Staging *Arsenic and Old Lace*

By **CALVIN W. WHITE**

Sponsor Thespian Troupe 472, Lakewood High School, Lakewood, Ohio

Arsenic and Old Lace, a play in three acts, by Joseph Kesserling. Eleven men and three women, modern costumes. Royalty \$50.00. Dramatists Play Service, Inc., 6 East 39th Street, New York City.

Suitability

THE advent of *Arsenic and Old Lace* in the movies has undoubtedly increased the demand among pupils for a stage performance. The play, on the whole, is well suited to high school actors with intelligence and some dramatic experience. The cast is large, predominantly men, however, which may be a disadvantage to some schools. There are many "fat" parts in the play and not one character, however minor, but has his dramatic moment. The action is brisk and varied. The business grows out of the situations and characters spontaneously. The setting is not beyond achievement, if the director is determined enough.

Plot

Why recount the plot? Everyone has seen the movie, but in case you haven't, here is the story in brief: Dear, sweet, old aunts, Abby and Martha Brewster—quite, quite mad—are spending their declining years in charitable deeds. Out of the fullness of their hearts they are helping old men from the misery of lonely age to the peace of the grave, via their special pick-me-up, concocted of Elderberry wine, arsenic, and "just a pinch of cyanide." The cocktail is instantaneous.

When the play opens their score is almost a dozen. Teddy, their brother, who thinks he is Theodore Roosevelt and acts the part, has been burying them in the Panama Canal in the basement. Into this charming atmosphere comes their nephew, Jonathan, seeking a hide-out. Jonathan is an insane killer, lusting for blood. He is satellited by Dr. Einstein, who has lifted Jonathan's face by plastic surgery so often that now Jonathan looks like Boris Karloff, because the doctor before the last operation saw a movie. Mortimer Brewster, who alone is sane, tries to oust Jonathan from the house when he discovers from a corpse in the window seat what the aunts are doing. The complications that follow are hilarious. In the end Jonathan lands in the toils of the law, Teddy and the aunts are safely bestowed in an asylum, Mr. Witherspoon obligingly puts the aunts one ahead of Jonathan in the murder racket, and Mortimer's shattered nerves collapse into the arms of his beloved.

Casting

The casting presents no problems except the one of brains. Unimaginative people cannot do these parts well. Martha and Abby should be as much in contrast as possible: the one, tall, fragile, refined; the other, dumpy, short, motherly. Both should radiate the charm of a yesterday.

It is perhaps better that Mortimer be a "nice homely." Elaine is just Elaine. Good looks won't spoil the part. Teddy need not look too much like Roosevelt. A fine set of teeth is about all he requires. Jonathan must be carefully chosen—tall, dark, rugged features, a heavy voice, and above all, intelligence. The suave Karloff manner can be acquired. Dr. Einstein can be cast in two ways: either as a rather plump, round-faced dunderpate, or as a cross between a weasel and an alley rat, obsequious and whining. The Reverend Dr. Harper should be tall and rather pompous, with a good high-church manner, not overdone, however. Mr. Gibbs offers fine opportunity for character acting. His lines have a dry humor about them. Teddy must at least be able to blow a trumpet. Mr. Witherspoon can be anything from an important little man to a large fatherly soul with a good bed-time manner. The officers, Brophy, Klein, Rooney and O'Hara, should contrast in height, but should be big fellows, all. O'Hara has an important part. He is the dumb Irish comedian, who wants to write a play. Spinalzo and Haskins should be real live dead men, not dummies. Get the smallest boys in school. The twelve corpses at the end are optional, but they add a terrific kick to the first curtain call.

Direction

Most fellow teachers and administrators, from one motive or another, are super-sensitive to public opinion—and rightly so. Your principal gets all the bricks through his skylight before he passes them on to you. If you are a director working in a

Calvin W. White

Mr. White brings us an interesting article on the staging of that hilarious farce, *Arsenic and Old Lace*. He has an A. B. Degree from the University of Illinois and an M. A. Degree from Harvard University. He has been directing plays for thirty years. He claims that high school student actors are easier to direct than adult actors. He taught in the Springfield, Illinois, High School before coming to Lakewood, Ohio, where he staged this play.

community that doesn't brood over its youth and considers the theater as entertainment rather than uplift, you need do very little to this play. Most of us are not in such a situation, and there is absolutely no point in flouting one's public.

The first problem then is to clean up the text. The profanity is easily eliminated and without loss of emphasis. There are no mushy love scenes to be toned down. The whole play is bracingly free from sentimentality. The author's jibes at churchlines should perhaps be modified. The line about religion never getting as high as the choir loft may be too smart. The reference to the source of Elaine's "authentic beauty" would have done for 1890, but now it's too common to be any thing but bad taste. Take care that Elaine does not sound cynical. She should be radiant, and bubbling with good nature. Also, don't let Dr. Harper become a cartoon. The antique grace of the opening tea scene makes the fun that follows all the more irresistible.

Officer O'Hara's birth data will need purging. His mother may have made the finale on his heels, but your audience will blush to hear about it. How you are going to manage the rewriting, like all good oracles, I leave to you.

Mortimer's "bastard" line in the third act had better be eliminated. The publishers have given us a very acceptable way out. There is another approach to the situation which can make the line pathetic Mortimer, all the way through this show, should play his part with intense earnestness, his mounting distraction becoming almost unbearable. In his mind is constantly the thought that he, too, may be a mad Brewster. Then when Aunt



Stage setting for the production of *Arsenic and Old Lace* at the Lakewood, Ohio, High School (Thespian Troupe 472). Directed by Calvin W. White.

Abby makes it plain that he is not one of them, but only illegitimate, relief, battling with anxiety that he may after all lose Elaine because of that, breaks his voice as he says for her alone, "Elaine, did you hear? I'm a—I'm a—(his voice breaking)".

She (mothering him to her: "Yes, dear. It's all right. I know you are; you act like one."

The same seriousness that is Mortimer's particularly applies to the aunties. They should play wide-eyed, hurt surprise that anyone should take exception to their atrocities. Their glee at getting ahead of Jonathan at the end should be genuine.

Jonathan has the most difficult part in the play. To achieve variety in villainy taxes even Boris Karloff. Yet that is what Jonathan must do. Let him begin mildly and increase his suave nastiness as the play goes on. Then his savage snarl as he leaps at Klein's throat will be climatic. When Brophy clip him over the head, he should rise for an instant on his toes, knees bent, head thrown back, and then pitch full length, face downward, into the middle of the stage. His hands, palms flat as he strikes the floor, will break the fall. In the operation scene his business with the candles and the instruments should be deliberate. He hasn't enough lines to fill the intervals. He may laugh softly to himself, the while he takes care that Mortimer sees each deadly knife.

Mortimer's struggle when they tie him into the chair, should be rehearsed thoroughly. He may even almost get away once. Gag him early in the business. Let Mortimer kick Einstein's shins as the doctor plants a knee in his stomach. In the scene of bringing Spinalzo's body through the window, Einstein has a long cross in the dark, down the stairs and to the chest, lighting matches as he goes. Let him ad-lib to himself in German and sing "Du lieber Augustine." After he has fallen into the open chest, be sure he lights the match. There should be something forlorn about Einstein, so that at the end when his lucky break comes, the audience's sense of justice will not be outraged.

It is too obvious to say that the tempo of this play should be brisk. The piece is long, and the action detailed. Dragging

will kill it. Here's another thing that should be watched, and even the best director can be wholly unconscious of it. Nothing will mark your performance as amateurish sooner than the deadly blight of sameness of delivery. After weeks of rehearsal, if the coach has too frequently been tempted into illustrating how this or that line should be read, the whole show will sound like a monologue by the director; or the group will catch the intonation and mannerisms of some admired member of the cast, which is worse. Call in your most unsympathetic critics to check on this.

If you can use the twelve dead men at the end, select them for contrast in height and build. Bill them as guests, merely, on the program. When the first curtain call comes, let the audience see for a moment an empty stage. The cellar door opens, and one at a time—an arm's length apart—come the corpses, each in such state of *rigor mortis* as his imagination can compass. Caution them not to move their eyes. At the end of the line, after Witherspoon, enters the director, just as he is. He will need no make-up. The natural palor of fatigue will be enough. As the audience roars its delight, the oldest stiff at the end of the line begins to slump. Three or four stage hands rush on stage (all stage hands have a yen to act) and nail to the floor props under his arms. Then when it is his turn to exist, he takes a few scarecrow steps and falls. They rush on, pick him up by the head and heels only, and carry him out—his back stiff as a poker. The cast takes the second curtain call.

Staging

The major problem of staging is the platform, necessary for the stairs. In the professional set there are two upper entrances. These can be combined into one by using only a curtained arch and a Right and Left exit within, to indicate the different rooms. That will shorten the wall space back, which may be an advantage to some stages. It cramps the space between the Chesterfield and the desk, but not too much. Use a two-foot width for your stairs, except for the bottom flight, which should be wider. Remember you must have a platform behind

the flats and of the same width and height as the top landing. In the picture you see on page 15 the stage is thirty-five feet wide, and only sixteen feet from the cellar door center to the curtain line. Because of the height the masking overhead could be done only crudely by curtains behind, which the audience scarcely notices. This construction must be solid and well braced, so as not to shackle or creak when Teddy runs up and down. The paneling on these walls is constructed of wall board separately and attached to the flats.

The window seat should be built. Hope chests and trunks are not long enough. It should be fully six feet long and comfortably wide. Construct it with half the side attached to the lid, and with a diagonal cut at the ends. This gives an ample sight of the dead, inside.

The lighting presents no great problems. Be sure that the entrances are well lighted, particularly the cellar door, where the light should be on the floor, as though coming from below. Light outside the window should be strong and not too blue. Too realistic a backing outside the street door isn't necessary. All entrances, however, should be carefully masked. Audiences like to be able to see in the dark. If you have only one overhead circuit, black out completely all on-stage lights, and let the candles and matches carry the burden. Wall brackets on stage are not necessary. The floor lamp at the foot of the stairs you need. Watch the chinks in your scenery, with the back-stage lights on, and the on-stage off.

Costumes

Abby Brewster: Long black or colored dress, white fichu, white apron, low black shoes.

Dr. Harper: Ministerial garb, Prince Albert, dickie and collar, pince-nez, black shoes, hat and gloves.

Teddy Brewster: Act I, afternoon formal attire, or business suit, wing collar, glasses on black ribbon; later, Rough Rider suit and hat, rifle. Safari scene, pith helmet, blanket roll, fishing outfit, canoe paddle.

Officers: Policemen's uniforms, black shoes, night sticks, badges.

Martha Brewster: Long black dress, high neck, mutton sleeves, white at throat and wrists, high black button shoes, shoulder cape or shawl, and small bonnet.

Elaine Harper: Attractive street ensemble, coat, hat, gloves.

Mortimer: Business suit, light or dark.

Gibbs: Gray suit, baggy; wing collar, gloves.

Jonathan: Dark suit, pin stripe; gray spats, panama; fancy vest, conservative; soft shirt, tie.

Dr. Einstein: Ill fitting suit, loud tie, derby.

Witherspoon: Medium or dark suit, wing collar, black socks and shoes.

Spinalzo: Dark suit, sport shoes, freshly whitened.

Haskins: Brown suit.

Dead men: Suits too large, soft shirts, collars turned up, ties, wigs.

Budget

Royalty one performance.....	\$ 50.00
Publicity	22.97
Stagecraft	66.62
Make-up and costumes.....	39.54
Miscellaneous	20.28

\$199.41

December issue: *Two On An Island*.

MAKE-UP CHART

Character	Foundation	Wet Rouge	Lining Color	Lip Rouge	Powder
Abby	9		5, 15, 17	4	7, 9
Dr. Harper	6, 7, 12	4	4, 6, 21	4	6, 10, 11
Teddy	7, 28, 10		7, 12, 15 or 16	4	6, 10, 20
Brophy	7, 8	4	7, 9	3, 4	10, 21, 23
Klein	SL, II, 28		6, 12, 15 or 16	4	7, 9, 19
Martha	9		5, 15, 17	4	7, 9
Elaine	4, 9	3	2, 12, 19, 21	2, 3	5, 6, 22
Mortimer	3, 6	2, 3	6, 7, 12, 21	2	4, 8, 19
Gibbs	SL, II, 28		7, 12, 15 or 16	4	7, 9, 19
Jonathan	7, 28, 10	4	7, 12, 15 or 16	4	6, 10, 20
Einstein	SL, II, 28	4	7, 12, 15 or 16	4	7, 9, 19
O'Hara	6, 7, 12	4	4, 6, 21	3, 4	6, 10, 11
Rooney	7, 8	4	7, 9	4	10, 21, 23
Witherspoon	7, 28, 10	4	7, 12, 15 or 16		8, 10, 20
Spinalzo	SL, II, 28		7, 12, 15 or 16		17
Haskins	SL, II, 28		7, 12, 15 or 16		17
Dead men	SL, II, 28		7, 12, 15 or 16		17

Numbers indicated above refer to Stein's make-up products. Several numbers in a column indicate a choice of colors. One combination of paint and powder is preferable to another under various lights. The same is true of lining colors. See Stein's *Modern Make-Up*.

The Technician's Roundtable

Conducted by A. S. GILLETTE

Technical Director, University Theatre, State University of Iowa, Iowa City, Iowa

Question: We've patched together several pieces of old canvas to make a drop. It's painted and is now on the stage, but we are unable to eliminate all the wrinkles. Are there any tricks that we can try to get rid of these?

Answer: There are so many different causes of wrinkles in a suspended drop that it would be extremely foolish for me to hazard a guess as to what is wrong with yours without seeing it. But here are several suggestions that can be tried, perhaps one or a combination of these remedies may eliminate the wrinkles. You may be sure that, if the canvas or muslins has been sewn properly and you have not attempted to patch your drop with both old painted canvas and new canvas, the trouble undoubtedly lies in the rigging. The first thing I would check are the snatch lines that attach the drop to the counterweight batten. There must be enough of these lines to prevent the drop batten from sagging at any point and these lines must be all exactly the same length. A short or a long line in any position along the length of the drop will cause bad wrinkles. If these lines seem to be all right then check the manner in which the snatch lines are tied to the drop batten and the position this batten assumes when the drop is lifted off the floor. This batten, usually made of two 1"x4"s with the canvas sandwiched in between, must be attached to the snatch lines so that the 4" side is parallel with the vertically hanging drop. Do not allow the batten to twist at any point. The lower batten of the drop should be straight and trimmed evenly to the stage floor. By clamping the lower batten to the stage floor and tightening up on the lines by which the drop is flown, it is frequently possible to eliminate the more obstinate wrinkles. As a last resort, two vertical battens can be added to the off stage sides of the drop, fastening them to the upper and lower battens. The canvas is then pulled tight to work out the wrinkles and is glued and tacked to these vertical battens. The drop then becomes an oversized flat with the canvas supported and stretched between a wooden frame.

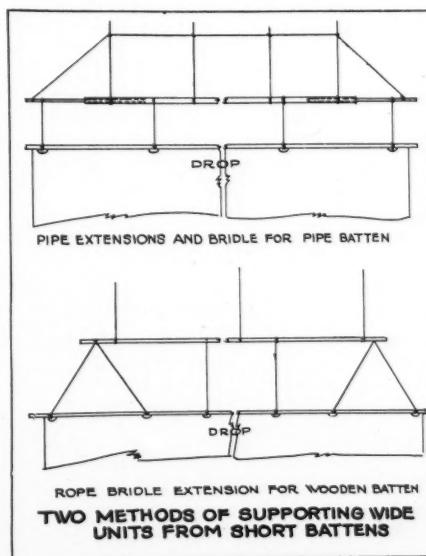
Question: We have a few of our prewar paint brushes that are in good condition except that the ferrules have worked loose or have rusted through to a point where the bristles and the handle will soon part company. Is there any way of patching these up?

ANSWER: It will probably be some time before good paint brushes are again on

the market. Anything we can do towards prolonging the life of our favorite brush is all to the good. When you first notice any signs of the ferrule giving away on a brush is the time to repair it. Don't wait until the brush falls entirely apart, for when this happens there is an excellent chance that the rubberized base in which the bristles are set will break into numerous pieces. Once this has occurred, there is little likelihood of getting the brush back into a condition where it is much good for anything other than the roughest kind of work. Assuming that the rubberized base has been broken into two or three large sections it may be repaired as follows: Cover each broken part with waterproof glue and reassemble in their original positions. Clamp all the pieces tightly together with heavy twine and set it aside to dry. The best metal for ferrules is copper as this will not rust and is easy to work. Usually enough scraps of roofing copper can be obtained from a tinsmith to care for all the brushes that need repairing. Using the old ferrule as a pattern, cut a duplicate of it from the copper and shape it around the handle of the brush and the base of the bristles. Make sure that it will be a tight fit. Remove the ferrule and solder the overlapped edge. Cover those sections of the handle and the bristle base over which the ferrule will fit with waterproof glue and re-assemble the brush. Nail through the ferrule into the handle and set with wire nails or gimp tacks and set the brush aside for several days before using. This repair job, if properly done, should add many months of active life to your brush.

QUESTION: We want to suspend a drop from a counterweight pipe batten that is some ten feet shorter than the length of the drop. This of course leaves the ends of the drop unsupported and results in a series of very objectionable wrinkles. Is there some solution of this problem other than buying a longer pipe batten?

Answer: Get two twelve foot lengths of water pipe with the largest diameter that will slip easily into the pipe batten



Readers of DRAMATICS MAGAZINE are invited to submit questions pertaining to stagecraft to Professor Gillette for discussion in this department.

Readers may also submit questions to Professor Gillette for a direct reply. Requests of this nature should be accompanied by a stamped, self-addressed envelope.

of the counterweight system. Slide these pipe extensions into the pipe batten and allow the ends to project 5½' or 6'. The pipe extension may be locked into position by driving a wooden wedge or a large nail between its outer face and the inner face of the pipe batten. This pipe extension works very effectively when the scenery to be suspended from it is not especially heavy. If the weight of the scenery is great enough to bend or sag the pipe extensions, they may be reinforced by a special line that is tied to the outer end of the pipe extension and runs diagonally up to the supporting steel cable at a point about 10' above the batten. This line continues parallel with the batten, being tied off to each cable and so down to the opposite pipe extension. The problem of supporting a wide piece of scenery whose width exceeds the length of the wooden batten of the rope line rigging system may be solved by the variation of the same principle. Attach a 25' rope by its center near the end of the wooden batten; allow sufficient length to the free ends of the rope so that they may be angled out thus permitting one side to extend beyond the supporting batten to the scenery beneath it. The illustration on this page displays the simplicity of this rigging.

QUESTION: Our stage is equipped with a modern counterweight system but it seems that each time we want to use one of the battens it is always too far upstage or too far down stage of the position we want. So we are constantly altering the designs of our settings to meet the limitations of the stage equipment. Can these battens be shifted up or down stage without any major expense?

Answer: Most battens of a modern counterweight system can be shifted as much as 2' either up or down stage from their normal position with very little work and no expense. Each steel cable by which the batten is raised and lowered runs up to the grid and over a large metal pulley called a loft block. From these the cables cross the grid and converge at a multiple head block where they pass on down the side wall of the stage house and are attached to the counterweight arbor. Both the head block and the loft blocks are fastened to the grid by a clamp and a single bolt and nut. By loosening this one bolt it is possible to shift the blocks into the desired position without disturbing the rest of the rigging. After changing the position of the blocks make sure that the cables passing over them are parallel with the sheaves (the grooved wheel) in both head block and loft blocks, otherwise the cables may climb out of the grooved wheel and lock or may cause undue friction and noise by rubbing against the flanges of the sheave.

THEATRE on BROADWAY

by Paul Myers

264 Lexington Ave., New York City.

Readers of this magazine may order tickets for Broadway plays through Mr. Myers. Request should be accompanied by a stamped, self-addressed envelope.

ALTHOUGH June 1st is set as the date upon which a new theatre season starts, most of us regard Labor Day as the point at which the season gets under way. The earlier day is satisfactory as an official marker, but until the advent of the autumn the majority of us are not temperamentally acclimated to serious theatre-going. During July and August, activity along the side-streets off Times Square is sporadic and of a rather escapist nature. It is necessary to journey off into nearby suburban communities, or into more distant locales, to find adequate theatre. After Labor Day, however, vacationists and students return to the city; and the New York theatre really hits its stride.

This season it has certainly not lacked in activity. Within a few weeks eight new productions opened; but of these eight, four have already closed. One evening after another, the audience approached the theatre with hope and expectancy. It was not until the advent of the fifth of the new productions that one was able to applaud or feel at all optimistic about the state of the theatre. The first four evinced as dismal a lack of artistry as has been displayed hereabouts in a considerable period of time. The only bright note was struck by the theatre audience who refused to patronize them and thus brought about a speedy closing. It is unfortunate that in even in such productions as these a considerable amount of talent, time and money is squandered. Inevitably, some worthy actor, director, designer, or writer is involved, but in such a manner that his or her personal contribution is swallowed up in the production's tawdriness and banality.

You Touched Me

LET us bolster our spirits by first looking at the worthy new productions. Through thinking of the good ones, we may gain a slight surplus of beneficence to tide us over an examination of the failures. Tennessee Williams, whose *The Glass Menagerie* won the award of the New York Drama Critics' Circle last season, is the co-author of the best of the early entries. I do hope that this statement will not be construed as meaning that *You Touched Me!* is the best of a rather poor lot; for it is a fine play and would loom large in any company. Mr. Williams and his co-author, Donald Windham, have gone to a short story of the same name by D. H. Lawrence for the

inspiration for *You Touched Me!* It is a delicate study in "loneliness, longing, tenderness and love" (to borrow a phrase from one of its characters). Beautifully and sensitively directed by Guthrie McClintic, and superlatively well acted by an excellent cast, *You Touched Me!* is a production that can be pointed to with pride.

As with *The Glass Menagerie*, the new play has a plot built not so much around events as around the personalities and moods of its characters. The setting is a house in rural England during the spring of 1943. The house is run by Emmie Rockley, a middle-aged, maiden lady of very definite opinions and means of putting them into effect. Her brother, Cornelius, a retired sea captain, and his daughter, Matilda, reside with her. Some twenty years before the time of the play, Cornelius had adopted an orphan, Hadrian, of whom he was very fond. The boy had joined the Royal Canadian Air Force (at the outbreak of the war he had been working in Montreal), and had risen to the rank of an officer. He comes home on leave, to find much the same situation in the house as had prompted him to go to Canada to make a start in business.

Emmie had never taken precautions to keep Hadrian from knowing of her distaste for him. She had always thought him an ill-bred upstart, and had done all she could to train Matilda to think along the same lines. Hadrian's experiences in battle had made him feel more alone than ever, and he arrives home hoping to instill in the Rockleys (and in Matilda in particular) some affection. The Captain, as always, is positive in his expression of feeling for Hadrian, but the ladies are strongly opposed to him. Emmie has been trying to bring a successful conclusion to the romance between herself and the curate, the Reverend Guildford Melton.

On the Way

Therese, a new play by Thomas Job, based upon Emile Zola's *Therese Raquin*, with Eva LeGallienne, Dame May Whitty and Victor Jory. Directed by Margaret Webster. *Showboat*, a revival of the famous Jerome Kern operetta, first produced by the late Florenz Ziegfeld almost a score of years ago. *The Winter's Tale*, a B. Iden Payne production of the Shakespeare comedy. The cast includes: Henry Daniell, Jessie Royce Landis, Florence Reed, Romney Brent, Whitford Kane.

The Rugged Path, a new play by Robert E. Sherwood, with Spencer Tracy.

She feels that this was a most unfortunate time for Hadrian to come home. Matilda is bewildered, and the fight for her between her father and her aunt only aggravates her bewilderment. It is only Hadrian who, at length, is able to touch her.

You Touched Me! is the type of play that must be well acted in every detail, and Mr. McClintic fortunately was keen enough to realize that fact. The cast is one of those superlatively well integrated ensembles that one finds too rarely in our theatre. The factor of ensemble playing is something that is found among permanent acting companies who have worked together over a period of years, but it does not often exist among companies of actors who are recruited from several sources to do one play together. Mr. McClintic has been able to achieve an almost Chekhovian atmosphere such as we have heard exists in the productions of this dramatist's works by the Moscow Art Theatre.

The superb character actor, Edmund Gwenn, is making his fifth appearance on the New York stage as Cornelius, the Captain. All of you, no doubt, know Mr. Gwenn through his many film appearances. If you have never seen him on the stage, however, you are missing one of the richest histrionic treats our stage can offer. As Captain Cornelius Rockley, Mr. Gwenn once again immerses himself completely in the character he portrays. Never for a split second does the audience doubt the reality and validity of the character. Appreciating as we do the colorfulness of the playwrights' creation, we somehow make the transition of identifying Cornelius as an individual and not as a part being filled by an actor. His recounting to Hadrian of his adventures with the porpoise (pictured in the accompanying illustration) is a bit that I feel will be handed down to theatre posterity. For the first time in my playgoing experience, I feel that I have seen the coining and creation of one of the theatre's everlasting great moments.

As Hadrian, Montgomery Clift turns in another one of his excellent portrayals of a sensitive boy. Catherine Willard and Marianne Stewart play Emmie and Matilda beautifully. The cast is completed by Norah Howard as Phoebe, Neil Fitzgerald as the curate and Freeman Hammond as a policeman. The production was designed by the dependable Motleys. *You Touched Me!* is great theatre.

The Ryan Girl

JUST one evening before *You Touched Me!* made its bow to a New York audience, a play opened which, in every way, is its direct opposite. *The Ryan Girl*, by Edmund Goulding, is a melodrama of the type which the theatre has long since outgrown. It is more than a little reminiscent of *Madame X*, and the tear-jerkers in which the leading ladies of the late nineteenth century took such great delight. It is set in modern times and done in a completely up-to-date manner, but its

conventions and dramatic clichés hark back to an earlier era. The Messrs. Williams and Windham submerged the action of their story in the study of the characters involved; Mr. Goulding has to an equal degree submerged everything in the action—and action of so violent a nature as has not been seen on the stage of late.

Venetia Ryan, after an unfortunate match, had given her son to a friend, who promises to raise him correctly. The action of the play takes place about twenty years after this incident. The boy, now a Marine hero, has returned from the Pacific covered with honors. His mother had, in accordance with her agreement with her friend, never tried to see the boy. The boy's father, however, who had been in one scrape after another, sees in the boy's return a chance to clear himself. To prevent this Venetia is, at length, forced to kill Miley, the boy's father.

This, in brief, is the plot of *The Ryan Girl*, and there is very little more to it. The characters are not fully rounded individuals, but mere figures incidental to the lurid plot. A capable cast does everything it can and, occasionally, succeeds in making the production look a little better than it is. June Havoc is making her first appearance in a non-musical show as Venetia Ryan. She proves herself a capable actress, and it would be pleasant to see her in a better role. Edmund Lowe returns to Broadway after a twenty-three year Hollywood sojourn as the villain of the piece. The other roles are handled by such experienced artists as Doris Dalton, Curtis Cooksey, Una O'Connor and John Compton. The author of the play, Mr. Goulding, directed as well.

Deep Are the Roots

DEEP *Are the Roots*, which opened during the last week in September, is a far greater asset. Written by Arnaud d'Usseau and James Gow, the authors of the successful *Tomorrow the World*, the new play discusses the problem of the returning Negro serviceman. Having grown accustomed to the unprejudiced treatment accorded him by the Europeans, he returns to his home a hero, but the object of all the race prejudice that is so rife in this country. For dramatic effect, the authors have set the play in that section of the country where this feeling is strongest and most prevalent, but it could have been set in almost any region.

Brett Charles had had the advantage of a good education. He was aware of the conditions which face even an educated member of his race, and was prepared to overcome them. When he was drafted into the army, he knew what it meant to fight for certain ideals, and what those ideals were. Once abroad, he was accorded treatment such as he had never known. He was received into strangers' homes, and the color of his skin was not a factor in his association with society. Upon his return, he was immediately made aware that the old conditions still existed. Even his mother begged him to



Norah Howard is horrified at Edmund Gwenn's salty account of his adventures to Montgomery Clift. A scene from *You Touched Me*, the new play by Tennessee Williams and Donald Windham. Setting by the Motleys.

forget his ideals, but Brett felt that his fight was not done—not until the very things for which he had fought in Europe were incorporated into the life of his native land.

Deep Are the Roots is a dramatic plea, and a forceful picture of one of our domestic problems. It is a sounder play than the authors' *Tomorrow the World*, and one that avoids the artificialities of the earlier play. Elia Kazan, one of our most effective directors, has brought out every nuance of the script, and hit them hard. Among the cast are: Carol Goodner, Barbara Bel Geddes, Gordon Heath, Charles Waldron, Lloyd Gough, Evelyn Ellis and Harold Vermilyea.

Musical Show

SEPTEMBER'S first entry was a lavish musical entitled, *Mr. Strauss Goes to Boston*. It was a dull account, both dramatically and musically, of the visit of Johann Strauss to Boston in 1872. The incident is one that abounds in color and which, one would imagine, would afford a superb background for a musical production. From *Blossom Time* to the current *Song of Norway*, present-day librettists have made the lives of bygone composers a fertile source for newer works.

On the Road

Oklahoma, a duplication of the most popular musical show in many years. The Richard Rodgers-Oscar Hammerstein II musical based upon Lynn Riggs' *Green Grow the Lilacs*.

The Tempest, Margaret Webster's production of the Shakespeare play, with Zorina, Arnold Moss, Frances Heflin, and most of the cast from the original production.

Laughing Room Only, the Olsen and Johnson knock-about revue.

The book for the recent operetta was written by Leonard L. Levinson, from an original idea by Alfred Gruenwald and Geza Herczeg. The music was by Robert Stolz; with lyrics by Robert Sour. George Balanchine created the choreography, which was the only bright note in as pallid a musical as has been unveiled here in some time.

Failures

THREE plays opened in rapid succession—each one more miserable than the one preceding it. All three have since departed so that this notice is rather in the nature of reviving something that should have been left inert to begin with. Rarely has the theatre audience been subjected to so vicious an attack on three successive nights. One returned convinced that the night before the worst play possible had been unveiled, only to have to revise one's opinion of the theatrical nadir.

The least painful of the three was *A Boy Who Lived Twice*, by Leslie Floyd Egbert and Gertrude Ogden Tubby. It was a rather unbelievable story of two boys whose souls are interchanged at death. The situation confronting the respective families is one that seems well nigh insoluble. The lad in Oyster Bay possesses the soul of the lad in Peoria; and vice versa. The attempts of a psychiatrist to dissociate the souls from the bodies and switch them about, is confounded by the suicide of the boy in Peoria. The plot became complicated to the point where no amount of explanation or hypnotism could have unraveled it. Claire Windsor, Cecil Elliott, Vaughan Glaser, W. O. McWatters, Anne Sargent and John Heath were among the actors involved. The production was staged by Paul Foley, and designed by John Root.



MARY
POPPINS

This scene is from the production given by the University of Denver, Children's Theatre Workshop, with Louise C. Horton directing.

Devils Galore, described as a new comedy by Eugene Vale, was one of those supposedly daring little satires which abounded in crudities and inept attempts at comedy. Cecil Brock, an abandoned fellow, is killed in a tussle and a devil comes to get him. "Not the devil," the emissary explains, "just a devil." From that point on, the author contented himself with variations on double entendres based upon various epithets and ejaculations. "The devil with it" or "go to the devil" seemed to afford vast amusement to Mr. Vale; but unfortunately this was not shared by any of the audience. It was indeed lamentable to find such accomplished farceurs as Ernest Cossart and Rex O'Malley involved in as hopeless a mess as *Devils Galore*. Robert Perry staged the production, and other members of the cast were Tony Eden, Harry Sothern, George Baxter and Michael King.

The third item was *Make Yourself at Home*, about which the least said the better. It closed after less than a half dozen performances, and was one of those things that can always happen in even the best theatre season.

IT should make one happy, I feel, that out of eight plays one gets a *You Touched Me!* and *Deep Are the Roots*. Perhaps it is as unfair to expect every play to be an artistic achievement, as it is impracticable. Surely, however, unless one keeps such a hope; the desired condition will never exist. It is so much easier to throw together a *Devils Galore*, and all too often such productions are patronized that unless we fight for better we shall never even approach better. That one or two productions out of eight achieve artistry proves that the theatre is capable of artistry. By approaching each new entry in the hope of its being a great play and decrying its deficiencies, we shall one day find a higher percentage of artistry; and, eventually (perhaps), eight plays out of eight will have the necessary ingredients.

Drama for Children

By LOUISE C. HORTON

Director, Children's Theatre, Royal Oak, Mich.

Children's Theatre Goes to College

MORE and more, educational leaders are beginning to see the value of children's theatre work in college and university theatre. Thanks to the hardy and intelligent pioneering of such leaders as Winifred Ward and Charlotte Chorpenning, children's theatre has infiltrated itself into the life of American youth. Now that the postwar world is a reality, we in this promising new field must act and act quickly to save children's theatre from the fate of mediocrity that overcame the "Little Theatre" movement of several years back. It is up to the university theatre, as the most advanced theatrical movement in the country, to recognize children's theatre's value.

Denver, Colo.

ON the beautiful mountain-encircled campus of the University of Denver, Colorado, children's theatre joined the ranks of higher learning this past summer. A children's theatre workshop was established as an active part of the Theatre Department. And a true workshop it was in the strictest sense of that bandied-about word. Not to reach the child primarily, but to instruct and train the present and future children's theatre organizer, director and playwright is the purpose of the University Children's Theatre Workshop.

To that end three courses were offered: Children's Theatre Organization; Playwriting for Children's Theatre, and Producing the Children's Play.

In the Organization course were children's theatre and high school directors

from Great Falls, Montana; Boulder, Colorado; Detroit, Michigan; Moline, Illinois; Denver and other cities in Colorado, Oklahoma, Texas, and Nebraska, and other states. Each had a different problem in organization to stimulate discussion. The dividing line between educational dramatics and theatre for theatre's sake was pointed out and stressed. Each member of the class planned in detail his or her own organizational set-up for the coming season.

To arouse interest in writing much-needed plays for children's theatre, the class in playwriting was started. It is Denver's aim to try-out new plays in Theatre Workshop before a mixed audience of children and university students. Thus the amateur playwright is granted the benefit of twofold reaction to his work. Is the play magical enough to delight the child mind, and has it enough substance to satisfy the mature intelligence?

One prominent children's theatre playwright remarked: "It is no guarantee of a play's dramatic value to say that a child audience was thrilled by it. Children can be easily thrilled by theatrical sham." That is very true. Witness the dozens of lowbrow plays annually produced to the plaudits of child audiences. A child is a judge only up to a certain point. Beyond that his inexperience and immaturity cannot carry him. Any play presented for the child must, therefore, carry within itself those qualities that will delight the child and at the same time train his inexperience and immaturity in the right direction in both art and morals.

Calendar of Plays

Children's Theatre of Great Falls, Montana
Oct.—*Tom Sawyer*
Dec.—*Christmas Carol*
Feb.—*Ghost of Mr. Penny*
Apr.—*Silver Thread*
Outside Performance—*Strawbridge Ballet*

Children's Theatre of Royal Oak, Michigan
Oct.—*Tom Sawyer*
Dec.—*The Land of the Dragon*
Jan.—*Little Black Sambo*
Feb.—*Abraham Lincoln: New Salem Days*
Apr.—*A Midsummer Night's Dream*

Children's Theatre of Cheyenne, Wyoming
June—*Tatterman Marionettes*
Sleeping Beauty
The Elves and the Shoemaker
July—*Radio Rescue*
Variety Show
Aug.—*Silver Thread*
Sept.—*Sleeping Beauty*

Children's Theatre Workshop, University of Denver, Colorado
Aug.—*Mary Poppins*

Children's Theatre, Wayne University, Detroit, Michigan
During the coming season—several performances of *Aladdin*.

It was to provide for this need of two-fold reaction that the Denver Children's Theatre Workshop productions were given for an audience of both children and adults.

The course in Producing the Children's Play gave its members an opportunity to test their power of creating that magic spark that fuses actors and audience, producing real theatre.

The major Children's Theatre production of the term was *Mary Poppins*, dramatized by Sara Spencer. It was produced with all the magic that that story holds for children and with the ideal practice of casting children in child roles and adults in adult roles for the truest illusion.

Children's theatre is finally being recognized by leaders in art, education and social science as one of the strongest forces for good in the America of today and tomorrow. But to accomplish its obvious purpose, children's theatre must be lifted from the recreational level where it has landed and in too many cases is stagnating.

For this far-seeing purpose, such experiments as that of the University of Denver are to be commended and encouraged. Its aim is a worthy one: to turn out well-trained theatre people capable of creating a career in one phase or another of children's theatre.

Denver's hope for its Children's Theatre Workshop is that it become as permanent as the snow-capped mountains that guard the city.

Oxford, Ohio

CHILDREN'S theatre is also reaching into other branches of theatre—as it should. At Oxford, Ohio, on the campus of Western College for Women, is the studio of the Tatterman Marionettes. Here Mr. and Mrs. William Ireland Dun-

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Chicago, Ill.

LAST year saw an innovation for the Children's Theatre at the Goodman Memorial in Chicago. It was the introduction of ballet for their child audiences. From all reports, the experiment was highly successful. If children can witness beautifully presented ballet, they may grow into ballet lovers instead of coming to view it with unconcealed dislike because of a lack of understanding.

Stanford, Calif.

IN many colleges and universities the speech authorities have recognized the value of radio for children. Many are no doubt also giving serious consideration now to television.

At Palo Alto Children's Theatre, Stanford University, the newest thing is movies for children. A more than worthwhile venture. Let us wish them luck.

May the idea of the university children's theatre workshop spread over the map of University-America, take root—and GROW!

Best Thespian Honor Roll

Season of 1944-45

Lois Mae Tripeny, John Evans, Troupe 1, Natrona County High School, Casper, Wyo.
 Sylvia Hutchinson, Troupe 2, Fairmont Senior High School, Fairmont, W. Va.
 Keith Kinkade, Troupe 4, Cody, Wyo., High School.
 Patty McColpin, Dot McDavid, Betty Jo Tanner, Walter Busk, Bob Ruis, Charles Spann, Troupe 5, Plant City, Fla., High School.
 Judy Horrorth, Troupe 8, Miami Edison High School, Miami, Fla.
 Ruth Cordingley, Troupe 10, Madison High School, Rexburg, Idaho.
 Rosemary Steinle, Maryjo Domino, Troupe 11, St. Clara Academy, Sinsinawa, Wisc.
 Mary Lou Huser, Troupe 12, Sac City, Iowa, High School.
 Phyllis Flanagan, John Niehdson, Troupe 13, Sweet Grass Co. High School, Big Timber, Mont.
 Muriel Leary, Edna Flicker, Troupe 15, Roger Ludlowe High School, Fairfield, Conn.
 Jana Ransdell, Martha Gaskins, Troupe 16, Harrisburg, Ill., Township High School.
 Betty Grosvenor, Jean Day, Troupe 17, Aurora, Nebr., High School.
 George Hall, Troupe 20, Bradley Central High School, Cleveland, Tenn.
 Ernest Grosdidier, Troupe 21, Ben Davis High School, Indianapolis, Ind.
 Jean Shields, Una Williamson, Troupe 23, Williamson, W. Va., High School.
 Robert Bowen, Darrel Card, Troupe 25, Spanish Fork, Utah, High School.
 Jane Morris, Troupe 27, Morgantown, W. Va., High School.
 Edra Smith, Troupe 30, Clendenin, W. Va., High School.
 Rose Marie Adams, Peggy Pouncey, Troupe 33, Fort Stockton, Texas, High School.
 Nolan Gump, Troupe 34, Fairview, W. Va., High School.
 Sally Calloway, Troupe 36, La Grange College, (Preparatory Dept.) La Grange, Ga.
 Joanne MacFarlane, Lloyd Jay Mast, Troupe 37, Centennial High School, Pueblo, Colo.
 Phyllis Hipkind, Troupe 38, Wabash, Ind., High School.
 Mary Lynn Woolley, Troupe 42, El Dorado, Ark., High School.
 Jane Hotchkiss, Troupe 43, Hundred, W. Va., High School.
 R. J. Dodson, Troupe 45, Kilgore, Texas, High School.
 Donniss LaGree, Troupe 47, Newton, Kans., High School.
 Stanley Jones, Troupe 51, Osceola, Ark., High School.
 Arvilla Pauls, Howard Holman, Troupe 52, Emmett, Idaho, High School.
 Jant Lostutter, Joe Tom Atkins, Troupe 57, Columbus, Ind., High School.
 Stanley Henderson, Troupe 58, East High School, Wichita, Kans.
 Dorothy Zimmerman, Troupe 59, Danville, Ill., High School.
 Lawrence Paddock, Troupe 60, Boulder, Colo., High School.
 Jack Elliott, Troupe 65, Rocky River, Ohio, High School.
 Joan Kuemmerling, Troupe 66, Lehman High School, Canton, Ohio.
 Lael Grover, Herbert Newell Morris, Troupe 67, Rigby, Idaho, High School.
 Coleman R. Jeffers, Troupe 72, Alderson, W. Va., High School.
 Joyce Giering, Shirley Goettman, Troupe 74, Middletown, N. Y., High School.
 Virginia Richey, Dean Mosher, Troupe 76, Lewiston, Idaho, High School.
 Waunetah Dougan, Betty Hall, Troupe 78, Hot Springs, Ark., High School.
 Miles Nooh, Troupe 80, Agate, Colo., Union High School.
 Jimmy Kelly, Troupe 84, Princeton, W. Va., High School.

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 Mike Clement, Nick Nickoloff, Troupe 89, Struthers, Ohio, High School.
 Margory Lieber, Troupe 91, Isaac C. Elston High School, Michigan City, Ind.
 Gordon Childs, Glen Aleman, Troupe 92, Springville, Utah, High School.
 Eva LaMere, Howard Albertson, Troupe 93, Stillwater, Minn., High School.
 Fred Shull, Troupe 94, York Community High School, Elmhurst, Ill.
 William Cromer, Troupe 95, Gettysburg, Pa., High School.
 Herbert Woolfer, Sydney Henry, Troupe 99, Weston, W. Va., High School.
 Joan Bleeker, Troupe 103, Neenah, Wisc., Senior High School.
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 Robert Wyman, Troupe 107, Newport, Vt., City High School.
 Elaine Grossinger, Lucille Rubinstein, Troupe 109 Liberty, N. Y., High School.
 Alice Utley, Troupe 110, New Hampton, Iowa, High School.
 Edith Taylor, Troupe 113, Omak, Wash., High School.
 Joan Blesch, Troupe 116, Mt. Vernon, Ind., High School.
 Andrew Weldon, Troupe 120, South Side High School, Rockville Center, N. Y.
 Tom Woodrum, David Evans, Troupe 121, Stonewall Jackson High School, Charleston, W. Va.
 Walter Stern, Troupe 122, Newport News, Va., High School.
 Pauline Cramer, John Tilton, Troupe 127, Salem, N. J., High School.
 Ernie P. Thom, Troupe 130, Army and Navy Academy, Carlsbad, Calif.
 June Yoltan, Elaine Erickson, Troupe 131, Bloomington, Ill., High School.
 Janice Bentall, Troupe 133, Shenandoah, Iowa, High School.
 Bette Jean Peach, Troupe 136, North High School, Wichita, Kans.
 Magda Dunn, Emilio Massaroni, Troupe 137, Bramwell, W. Va., High School.
 Lyon Williams, Troupe 138, Martin High School, Laredo, Texas.
 Duane Highlander, Darrell Sevy, Troupe 140, Nuttall High School, Lookout, W. Va.
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 James Clay, Troupe 142, Bloomington, Ind., High School.
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 Dorothy Park, Alton Wentzel, Troupe 214, Carlisle, Penna., High School.
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 Kathryn Gottshall, Earl Sheehan, Charles Johnson, Troupe 231, Alliance, Ohio, Senior High School.
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 Betty Pins, Isabelle Staufenberg, Troupe 233, Glenbard High School, Glen Ellyn, Ill.
 Gladys Concors, Edward Ter Bush, Troupe 235, Ellenville, N. Y., High School.
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The Cameron family is all of a dither! Steve, their son, has just come home, after two years in the South Pacific. He has not returned, however, to the calm, quiet atmosphere he had so often dreamed of. Instead, he finds himself at a loss to know how to handle his family who are too solicitous and domineering in trying to assist him in adjusting to civilian life.

Steve's most perplexing and immediate problem is when he discovers that his mother and Clara, the girl he left behind and the daughter of his mother's bosom friend, have made all arrangements for their immediate marriage. In order to extricate himself from this situation, he decides to pretend that he has been a psycho-neurotic patient and that he has spells which occur without advance warning. The truth of the matter is that Steve during his absence has fallen in love with Lt. Shirley Anderson, a navy nurse. To convince Clara and his Mother of his serious condition, he pretends to have a relapse in their presence . . . and then on the pretense of needing specialized nursing care, Steve suggests that they get his former nurse to come to his home as she would be the only one who understands how to take care of him. . . said nurse being Shirley Anderson. Clara consents to this arrangement only on the condition that the nurse be permitted to stay just long enough to teach Clara how to take care of Steve herself. However, from the minute that Shirley steps into the home, it becomes a free-for-all between the two girls as Clara in no uncertain words let them know she is suspicious of the whole thing. As a result . . . well, why spoil it. Read it and find out which one gets him.

In addition, you'll love Willie, the horn-rimmed glasses, skinny type; Patty, who says what she thinks; little Mary Alice Smith, who'll steal the show in one page of dialogue; the easy-going father with a keen sense of humor; and Mrs. Sorenson who is fairly bursting with advice. In fact, we'll guarantee you'll get a kick out of every one of them. Try it and see!

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Grandad Steps Out

3 Act Farce 5 m., 8 w. (Extras if desired)

By Felicia Metcalfe. Here is a play high school casts enjoy doing because it is different—your audience will tell you they have never seen a funnier play than *Grandad Steps Out*. Clean, wholesome and full of laughs from curtain to curtain. Setting and properties are very simple. One interior.

Grandad, ill a year ago, is still considered an invalid by his daughter, Mrs. Morton, who feeds him on nothing but soup and crackers while he dreams of thick, juicy steaks. An old friend, "Big Jim Mahoney" returns from "out in Arizona" and plans to stage a supper for all his boyhood pals.

He helps Grandad make plans to get out of the house without his daughter's knowing. Unfortunately all his clothes are in storage. His grandson, Kip, has come for a visit, so they bribe the maid to sneak Kip's clothes out of his room. When Grandad appears in the suit wearing a red bowtie, his coat sleeves nearly up to his elbows, his pants halfway up to his knees, the audience really shakes the rafters. The two old men sneak out of the house with nobody the wiser.

A nosy old maid across the street sees them and telephones Mrs. Morton, who scoffs at the idea, saying her father is asleep on the sofa. It is really Tilly, the maid, who has been bribed by Grandad to cover up with a blanket, and snore at intervals.

Kip, who has a date to go to the movies with the girl next door, gets a shock when he finds his suit missing. His older sister, Betty, and her boy friend make the discovery that Grandad has disappeared. Assuming that a burglar has stolen Kip's suit and kidnapped Grandad, they notify the police.

The tempo now gets faster and faster. While the detective, a regular "human bloodhound," and the family are out looking for Grandad, he and Big Jim slip into the house with mysterious bandages around their heads. A surprising romance develops, and just before the final curtain there is a scene that gets the biggest laugh of the many that are found in this hilarious farce. Everyone likes it.

"Grandad Steps Out" is one of the best comedies I have read. Neither the students nor I tired of it in practice. We presented it to a record crowd and I have never had more requests for a repeat performance. It is adaptable to high school students and very easily produced.—Thelma Carter, Director of Dramatics, Vinita, Oklahoma.

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Elizabeth Ann Rowley, Tom Chambers, Troupe 253, Ravenswood, W. Va., High School.
John Elder, Troupe 254, B. M. C. Durfee High School, Fall River, Mass.
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Cynthia Price, Troupe 369, University High School, Columbus, Mo.
Kathleen Carman, David Moffatt, Troupe 372, Wellsburg, W. Va., High School.
Floyd Bennett, Troupe 373, Rainelle, W. Va., High School.
Duff Young, Troupe 374, The Dalles, Ore., High School.

Billy Mobley, Troupe 375, Ramsay Technical High School, Birmingham, Ala.
 Shirley Taylor, Robert Landolt, Troupe 376, Haddon Heights, N. J., High School.
 Gwen Morgan, Troupe 378, Ballinger, Texas, High School.
 Geraldine Armstrong, Troupe 379, Tonganoxie, Kans., High School.
 Mary Jo McLendon, Betty Jean Henderson, Troupe 382, Jonesboro, Ark.
 Eileen Buzan, Charles Littler, Troupe 383, Montrose, Colo., County High School.
 Billy Don Ferrell, Troupe 384, Custer, S. Dak., High School.
 Cecil Martin, Gene Scott, Troupe 385, Centerville, Iowa, High School.
 Patricia Gabriel, Troupe 389, William Chrisman High School, Independence, Mo.
 Mary Cropsey, Francis Friesen, Troupe 390, Greybull, Wyo., High School.
 Charles Giller, Troupe 391, Miami Beach, Fla., High School.
 Gretchen Anthony, Jack McQueen, Troupe 392, Monrovia, Calif., Arcadia-Duarte High School.
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 Shirley Holt, Troupe 398, Leetonia, Ohio, High School.
 Delpha Mae Inskip, Troupe 400, Edward Lee McClain High School, Greenfield, Ohio.
 Paula Cosgrove, Troupe 404, Kennebunk, Maine, High School.
 Sue Janet Overton, Bennie Smith, Troupe 406, Unicoi County High School, Erwin, Tenn.
 Thama Springer, Dorothy Sandrock, Troupe 408, Woodland, Calif., High School.
 A. Lee Mitchell, Jr., Troupe 409, Whittemell, Va., Farm-Life School.
 Fay Kuntz, Troupe 410, Cleveland Heights, Ohio, High School.
 Patricia Grant, Ralph Levy, Troupe 411, Northampton, Mass., High School.
 Jane Dunlap, Troupe 414, University High School, Bloomington, Ind.
 Eloise Hickson, Dave Reaney, Troupe 420, Willis High School, Delaware, Ohio.
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 Betty Lou Meese, Troupe 437, Bridgeport, Ohio, High School.
 Patricia Price, Wendell Felshaw, Troupe 442, Port Clinton, Ohio, High School.
 Blanche Payne, Eugene Griffith, Troupe 446, Lawrenceville, Ill., Township High School.
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 Wilbur Moore, Troupe 456, Litchfield, Conn., High School.
 Jo Ann Foreman, Troupe 458, Clay, W. Va., County High School.
 Barbara Chaney, Troupe 463, Snohomish, Wash., High School.
 Peggy Dryden, Alex Ontiveros, Troupe 464, Santa Maria, Calif., Union High School.
 Dick White, James Hare, Troupe 465, Macomb, Ill., High School.
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 Mary Helen Fisher, Troupe 473, Celina, Ohio, High School.
 Mary Bastianelli, Robert Alley, Troupe 475, Iron River, Mich., High School.
 Love Ellis, John Mueller, Troupe 476, Ponce de Leon High School, Coral Gables, Fla.
 Marion Sanborn, Troupe 477, Alpena, Mich., Central High School.
 Vivian Kirkpatrick, Troupe 478, Shattuck, Okla., High School.
 Valerie McMillan, Pat Royer, Troupe 480, Idaho Falls, Idaho, High School.
 Jaqueline Reed, Troupe 483, Richwood, W. Va., High School.
 Ralph Blacher, Gerald Heller, Troupe 484, Biglerville, Pa., High School.
 Edwin Lee Dunbar, Troupe 487, Fayetteville, W. Va., High School.
 Eva Jean Weldon, Troupe 488, Hot Springs, S. Dak., High School.
 Jerry Buddhu, Troupe 490, David Starr Jordan Senior High School, Long Beach, Calif.
 Beth Stone, Troupe 491, Fairfield, Ala., High School.
 Joann Stahlhut, Clarence McCredy, Jr., Troupe 492, Sunnyside, Wash., High School.
 Helen Krumm, Troupe 493, Kiser High School, Dayton, Ohio.
 Sarah Martha Adams, Edwin Pallert, Troupe 495, Jackson High School, Miami, Fla.
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 Lucy Mae Tinsman, Troupe 502, Martinsburg, W. Va., High School.
 John Candatio, Troupe 503, John Harris High School, Harrisburg, Pa.
 Jack Ardolino, Troupe 507, Lincoln High School, Ellwood City, Pa.
 Philip Kays, Troupe 508, Lincoln High School, Thief River Falls, Minn.
 Richard Lembug, Troupe 510, Davenport, Iowa, Senior High School.
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 Marianne Stevens, Troupe 530, Mt. St., Joseph Academy, Cincinnati, Ohio.
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 Mary Lou Phillips, Jack Brumbaugh, Troupe 546, Belington, W. Va., High School.
 Mayoral Healy, Norma Jean Mattern, Troupe 550, Chatfield, Minn., High School.
 Arlene Lescarbeau, Troupe 551, San Diego, Calif., High School.
 John Miller, Troupe 553, Central High School, Lima, Ohio.
 Jane Griffen, Troupe 558, North Plainfield, N. J., High School.
 Marjorie Hoelting, Troupe 564, Carlinville, Ill., Community High School.
 Anne Hansen, Joan Murphy, Troupe 568, Academy of the Holy Angels, Minneapolis, Minn.
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 Mary Jane Ball, Troupe 580, Mount Marie Academy, Canton, Ohio.
 Dorothy Bistriz, Doris Trefny, Troupe 582, Lodi, N. J., High School.
 Kathryn Richter, August Molnar, Troupe 583, Charles F. Brush High School, South Euclid, Ohio.
 Sally Ann Yeomans, Anita Zerler, Dick Humbert, Troupe 584, Saint Joseph, Mich., High School.
 Eugene Maiden, Troupe 585, Muscatine, Iowa, High School.
 George Anne Floeckler, Troupe 587, Springfield, Ohio, High School.
 Geraldine Cohn, Jack Caughey, Troupe 586, Dearborn, Mich., High School.
 Marien Glover, Troupe 592, Pullman, Wash., High School.
 Joyce Barker, Ruth Shannon, Troupe 597, Helena, Ark., High School.
 Bill Hobbs, Troupe 600, Redford Union High School, Detroit, Mich.
 Nancy Hessler, Troupe 602, Rockford, Mich., High School.
 Joel Skidmore, Troupe 603, Huntington, N. Y., High School.
 Catherine Bass, George Anderson, Troupe 605, George Washington High School, Danville, Va.
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 Marjorie Stoltz, Bob Loerke, Troupe 615, Ottumwa, Iowa, High School.
 Jane Klocko, Anthony Falcone, Troupe 617, Bridgeport, Pa., High School.
 Dorothy Beasley, Roger Humberger, Troupe 618, Shelley, Idaho, High School.
 Harold Stevenson, Troupe 619, Chariton, Iowa, High School.
 Terry Weidemann, Troupe 620, Taft, Calif., Union High School.
 Jean Schwartz, Ray Bowling, Troupe 622, Moores Hill, Ind., High School.

Mary Lee Michel, Troupe 624, New Albany, Ind., High School.
 Edward Prailes, Troupe 633, St. Mary High School, Burlington, Wisc.
 Pat Tims, Pinkney Varble, Troupe 636, Graham, Texas, High School.
 Jean Anne Bartlett, Milton Lindblom, Troupe 639, Washington High School, Salina, Kans.
 Jean Feagin, Troupe 643, A. L. Miller High School, Macon, Ga.
 Patricia Brown, Troupe 650, Rochester, Minn., Senior High School.
 John Powell, Troupe 652, Morgan High School, Clinton, Conn.
 Jack Ruff, Troupe 653, Elkhart, Ind., Senior High School.



Characters from the comedy, *Young, Willing and Able*, presented by the Junior Class of the Chowchilla, Cal., Union High School (Thespian Troupe 434), with Frank Delamarter directing.

On the High School Stage

News items published in this department are reported by schools affiliated with

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Oskaloosa, Iowa

MEMBERS of Troupe No. 228 of the Oskaloosa High School are beginning the new season with considerable enthusiasm, according to Mrs. Martha Giltner Canfield, their sponsor and dramatics director. Thespians are expected to take an active part in stagecraft, publicity, and ticket selling drives, as well as in acting during the season. The first production of the year, *The Imaginary Invalid*, went into rehearsal the latter part of September.

Crossville, Tenn.

MEMBERS of Troupe 428 of the Cumberland County High School held their first meeting of this season on August 28, with Miss Ethel W. Walker as sponsor and dramatics director. Plans for the new season call for the production of two full-length plays, *Mountain House Mystery* and *Lovely Lady*. Additional major plays will be given in the spring. Thespians will also give considerable attention during the year to acquiring stage properties and scenery. Troupe 428 enjoyed an extremely varied program last season under Miss Walker's direction. An equally successful program is promised for this year.—*Marcie Bilbry, Secy.*

Cleveland Heights, Ohio

THREE major dramatic productions were given this past year at the Cleveland Heights High School (Thespian Troupe 410), with Dr. Dina Rees Evans directing. *Out of the Frying Pan* opened the season on November 3, with the Heights Players sponsoring the production. The dramatic club was responsible for two performances, April 13, 14, of the play, *If I Were King*. The third major production, given on May 24, was a Thespian Revue given by members of Troupe 410. Dr. Evans reports much interest in dramatics among her students this fall and plans for the season are already well advanced. The first major play of the year will probably be a comedy.

Harrisburg, Ill.

THE dramatics department of the Harrisburg Township High School (Thespian Troupe 16), under the direction of Mrs. Lolo F. Eddy, went all out this past school year in promoting the war effort on the home front. First, the senior class presented the patriotic comedy, *Thumbs Up*. Later, Thespians gave a broadcast of the play, *Help Yourself*, over Station WEBQ. In March, Thespians aided in the Red Cross drive by staging the play, *The House of Greed*, in conjunction with a band concert. The sum of \$470 was contributed to the Red Cross. May was an especially active month with some eight radio programs promoting the Seventh War Bond Drive. Members of the dramatics club were responsible for eight one-act plays during the year, given before school and community groups. The junior class play, *Ring Around Elizabeth*, was especially well received by students and townspeople. Additional interest in dramatics was created by the Music Department production of the operetta, *Jerry of Jericho Road*. Plans for the 1945-46 season are now being made under Mrs. Eddy's direction.—*Jana Ransdell, Secretary.*

Centerville, Iowa

FOUR major plays were given during the 1944-45 season at the Centerville High School (Thespian Troupe 385), giving dramatics students and townspeople one of the most successful entertainment programs in recent years. The junior class play, *Jumpin' Jupiter*, opened the year on November 17. On February 8 and 9 came two performances of *Arsenic and Old Lace*, with the Lion's Club as sponsor. The third play, *Junior Miss*, was presented by Thespians on March 16. The fourth production, *Moor Born*, was given on May 11 by the senior class. Thespians were also responsible for the one-act play, *The Christmas Carol*, staged on December 17. The year's drama program was under the direction of Mr. Bill Dodds.—*Suzanne Buss, Secretary.*

Fair Oaks, Calif.

THE spring term of the 1944-45 season for dramatics students at the San Juan Union High School included two major plays, with Miss Roberta Locher directing. The first of these, *You Can't Take It With You*, was given by the senior class on January 19. The other play, *The Late Christopher Bean*, was presented by the junior class on March 23. Members of Thespian Troupe 289 closed the season with a Gay Ninety Revue on May 18. The year also included the production of the following one-acts for school purposes: *Getting Pinned*, *Oh Johnny*, *Trial by Jury*, *Of All Things*, and *Parted on Her Wedding Morn*. The year also marked the adoption of a constitution by the Troupe. Thespians won considerable success for themselves by presenting a number of programs at the DeWitt General Hospital, giving as many as four performances in one day. Students who took leading parts in these programs were Jack Washburn, Doris Littlejohn, Nadine Jansen and Bonnie Scott. Included in the entertainment programs were performances of four one-act plays.—*Mary Sampson, Secretary.*

Mentor, Ohio

THREE major productions were given during the spring semester at the Mentor High School, (Troupe 6), with Miss Eleanor Tobin as founder and sponsor of the troupe. *The Ghost Flies South* was given in February by the dramatics club. In March the junior class followed with a successful performance of *June Mad*. The third production, *George Washington Slept Here*, was staged by the senior class in May. Dramatics club meetings were given to a study of acting, directing and stagecraft.

Mamaroneck, N. Y.

MEMBERS of Troupe 534 of the Mamaroneck High School began their 1944-45 spring term with the induction of nine new members on March 6. Thereafter, monthly meetings were held. Members assisted with and appeared in two major productions, *Stage Door* and *Barry's Spring Dance*. For their good work in dramatics, Thespians received from the Student Council two armchairs and a floor lamp as stage equipment. Fifteen new members were inducted on May 16. The Troupe was also honored late in the season by having one of its members as the recipient of a scholarship to the Northwestern University

Institute. The third major production of the past year was *Cuckoos on the Hearth*, presented during the fall term. Considerable credit for an extremely successful year goes to Miss Wanda B. Mitchell, troupe sponsor and dramatics director.

Hundred, W. Va.

WITH Miss Crosby L. Smith as sponsor and dramatics director, members of Troupe 43 of the Hundred High School enjoyed a varied program during the 1944-45 season. The first play of the season, *Brother Goose*, was presented to a large audience on December 1, with Thespians as sponsors. *Act Your Age* was given by Thespians on April 27, with an enthusiastic audience present. Thespians were also responsible for an evening of one-act plays presented on March 16. The playbill consisted of *Paul Loses the Ration Books*, *Who Gets the Car Tonight*, and *Be Home by Midnight*. Dramatics club meetings were devoted to a study of stage scenery, sound effects, stage furniture, costumes, stage lighting, make-up, stage manners and rehearsals. The 1945-46 season is already underway with a number of dramatic projects scheduled for the coming months.—*Marj Ann Taylor, Secretary.*

Wallace, Idaho

FIVE dramatic productions were given this past season at the Wallace High School, Troupe 203, with Mrs. Ruth Strang as director and troupe sponsor. Two of these, *Pearls* and *The Trysting Place*, were one-act plays given by the sophomore and junior classes respectively. The major productions were as follows: *Murder by Morning*, given by the senior class; *Mountain House Mystery*, staged as an all-school play on February 2, and the senior class play, *Through the Keyhole*, performed before a large audience on May 4. Thespians participated in all major dramatic activities of the season, with Bob Anderson, Betty Stevenson, Sally Pearson, and Virginia Pearson as troupe officers. Bob Anderson was chosen late in the season as the year's outstanding Thespian.

Jackson, Mich.

THE twelfth and final meeting of the 1944-45 season for members of Troupe 541 of the St. Mary High School was held on May 24, with the induction of six new members and the election of officers for this year as the principal events of the program. Following the business meeting and several readings by Mrs. Verne Wade Badgley, troupe sponsor, awards of Best Thespian were bestowed upon Marcia Mooney and Shirley Durbin for the most outstanding work of the season. Activities of Thespians during the year included the sale of skull caps, performance of two major plays, *She's a Soldier's Sweetheart* and *Little Women*, and a dance on May 11 which concluded the season.

Orlando, Fla.

AN average of 25 to 30 students of the Orlando Senior High School (Troupe 177) enjoyed the privilege of attending a series of major productions at Rollins College and the John B. Stetson University this past season, with Thespian National Director Mildred E. Murphy as their leader. The first of these trips was taken on November 23 to Rollins College, Winter Park, where students saw a performance of *Tomorrow the World*. Other performances attended during the season were *Out of the Frying Pan*, *Victoria Regina*, *The Silver Cord*, *The Willow and I* and *Ring Around Elizabeth*. Miss Murphy includes this statement as part of her report pertaining to these trips: "I have always been a great believer in educating a group by letting them see advanced acting. One can talk and talk to a class, but the 'eye and ear' grasp most when students see a real production. High school people see too many movies and not enough theatre productions."



1. Scene from the Senior play, *Junior Miss*, at the Dearborn, Mich., High School (Thespian Troupe 586). Directed by Jessie Church.

2. Rehearsal scene from *The Surrey With the Fringe on Top* at the B. M. C. Durfee High School of Fall River, Mass. (Troupe No. 254). Director Barbara Wellington is seen fourth from left.

3. Thespian Mary Ann Cox as Harriet Beecher Stowe in *American Landscape*, given by the Morgantown, W. Va., High School (Troupe 27), with Miss Dorothy Stone White directing.

4. Thespian Janis Peterman, president of Troupe 270 at the Merrill, Wis., High School.

5. Another scene from *Junior Miss*. This production was given by the York Community High School (Troup 94), Elmhurst, Ill. Directed by Doris A. White.

6. Scene from *Mrs. Miniver* at the Montpelier, Idaho, High School. Directed by Lessie W. Price.

7 (left). Members of Troupe 516 appearing at the Sarasota, Fla., Air Base. Directed by Miss Etta Scarborough.

7 (right). Dawn Carolyn Kite as Moll Flanders in *American Landscape* at the Morgantown, W. Va., High School.

8. Setting for the production of *Manana Is Another Day* at the Senior High School of Leominster, Mass. Directed by John F. Jovee.

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Revere Thespians Given Highest Rating in New England Drama Festival

MEMBERS of Thespian Troupe 156 of the Revere High School shared honors with students of the Montpelier, Vermont, High School, in winning a rating of "excellent" in the New England Drama Festival held at Brown University on April 27, 28. The Revere Thespians presented *A Kiss for Cinderella*, with Miss June Hamlin directing, while the students from Montpelier offered Chekhov's *A Marriage Proposal*, directed by Miss Alice Lee Edwards.

Other Thespian groups participating in the festival were Rockland, Maine, High School with the play, *Senor Freedom*, directed by Allston E. Smith; Classical High School of Providence, Rhode Island, with the play *Auf Wiedersehn*, directed by Mrs. Emily S. Piche (awarded a rating of "very good"); Litchfield, Connecticut, High School, with the play, *Dust of the Road*, directed by Francis I. Enslin (awarded a rating of "very good"); and the B. M. C. Durfee High School of Fall River, Massachusetts, with an interlude from *A Midsummer Night's Dream*, directed by Miss Barbara Wellington (awarded a rating of "very good").

Other high school groups represented in the festival were as follows: Norwich, Conn., Academy (*The Old Lady Show Her Medals*, directed by Louise L. Reed); Waterbury, Vt., High School (*The First Dress Suit*, directed by Dorothy Gough); Spaulding High School, Rochester, N. H. (*Eternal Life*, directed by Marion Dow); West High School, Manchester, N. H. (*Strange Road*, directed by Mildred Bangs); Pawtucket, R. I., West High School (*So Wonderful in White*, directed by Edith M. Hutton); and St. Frances College High School, Biddeford, Maine (*There's One in Every Company*, directed by Robert H. McCarn).

Judges for the festival were Eric Volkert, Middlebury College; Marian Sawyer, Leland Powers School of Boston, and Janice O. Van De Water, Brown University. Committee arrangements were under the chairmanship of Daniel Turner.

Forest Davis Players Take First Place in Texas One-Act Play Contest

WITH eight schools participating, first place honors in the Nineteenth Annual State One-Act Play Contest sponsored by the University Interscholastic League were awarded to a performance of *On Vengeance Height*, staged by students of the Fort Davis High School, with Mr. C. G. Matthews directing. The contest was held at the University of Texas on May 4, with Mrs. James Moll directing.

Second place honors were bestowed upon a cast from the Floydada High School which presented the one-act, *Sparkin'*, directed by Mrs. I. T. Graves. Third place was won by a group from the Lamar High School of Houston with a performance of *Maid of France*, directed by Mrs. Bernard R. Hennes. Other participants were as follows: Gladewater High School (*The Valiant*, directed by Runelle Steward); Breckenridge High School (*The Command Performance*, directed by Billie Ratliff); Wichita Falls Senior High School (Act II from *The Torchbearers*, directed by Elizabeth Geer); Harlingen High School (*Strange Road*, directed by Margaret Harton); and Bastrop High School (*Sugar and Spice*, directed by Mrs. R. E. Standifer).

Each of the casts indicated above qualified for entry in the State contest by winning superior rating in its respective regional competition. Arnold Sundgaard, resident playwright at the University of Texas, acted as critic judge. Thespian certificates of excellence and complimentary subscriptions for **DRAMATICS MAGAZINE** were awarded to each of the three schools receiving highest honors.

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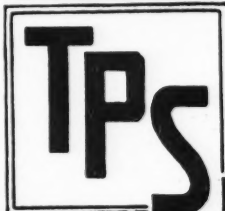
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- ANGEL UNAWARES**, comedy by Felicia Metcalfe. Cast 5 m., 5 w. 50 Cents. (Royalty, \$10.00).
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- BITTERSWEET**, by Neuenburg. Dramatic. 60 Cents.
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Winston-Salem, N. C.

THREE place honors were awarded to Thespian Troupe 535 of the Carver High School this past spring for their performance in the state drama festival held at Shaw University, Raleigh. These same Thespians won second place in a sectional drama tournament held in Greensboro, with the play, *Thank You, Doctor*. The spring dramatics program also included an impressive Thespian induction ceremony with the following students taking the membership pledge: Catherine Bailey, Betty Muford, Edena Maryland, Janet Welch, Joseph Cherry, Willie Brown, Lee Council Grier, Hubert Glenn, Ruth Smith, J. C. McQueen, Beatrice Gould, Earlyne McDonald, Annie Maude Banner, Helen Taylor, Peggy Dark, Helen Prather and Tommy Kelley. After the ceremony, G. L. Johnson of the Winston-Salem Teachers College spoke to the group on the value of dramatics to high school student. Leonard Macon and Eunice Fulp were chosen as Best Thespians for the 1944-45 season. The dramatics program for the year was under the direction of Mrs. Geneva H. Fitch and Mrs. Ruby M. Rosemond.—*Gwendolyn Friende, Secretary*.

Burley, Idaho

ACTIVITIES of Troupe 111 at the Burley Senior High School were curtailed during the spring term due to the absence of a sponsor. However, Thespians were able to stage a number of assembly programs, and give assistance to the senior class play, *Saturday Evening Ghost*. The season came to a close with an impressive induction ceremony for seven new members. It is hoped that a sponsor will be available this season to carry forward the fine record in dramatics enjoyed by this school in the past.—*Lee Rae Cramay, Secretary*.

Auburn, Wash.

TWO major dramatic events were sponsored this past season at the Auburn Senior High School (Thespian Troupe 626),

with Miss Mary Garner Esary as director. The first of these, a gay ninety revue, was given to a large audience on the evening of December 8. The program included two one-act plays, *The Great Bottleneck Diamond* and *Faint Heart Ne'er Won Fair Lady*, given in true gay fashion of the 90's. Later the entire revue was modified and given in neighboring schools as the annual "traveling assembly." Some fifty students participated. The second event of the season, the production of *Junior Miss* by the drama club, proved equally popular with the school and community. Merchants assisted in making the show a success by including references to the play in their advertisements in the local papers. Three department stores also assisted by giving space in their windows for a "Junior Miss" exhibit. Added interest to the production was created by the modernistic set constructed by students.

Dearborn, Mich.

AN extremely interesting and informative project conducted last season by members of Thespian Troupe 586, with Miss Jessie Church as sponsor, was a school survey for the purpose of ascertaining student talent in music, drama, dance, and other forms of entertainment. Auditions were held and a file was made of all talent available to the school and community. The project was brought to a climax with an assembly program designed to show the new talent uncovered by the survey. Major productions of the past season were *Every Family Has One* and *Midnight*, the latter being staged by the senior class on April 11, 12, 13. One-acts presented for class purposes were: *Elmer*, *The Tent Never Again*, and *Poor Madalena*. Eleven students were admitted to Thespian membership under Miss Church's direction.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACTS OF CONGRESS OF AUGUST 24, 1912, AND MARCH 3, 1933
Of Dramatics Magazine, published monthly (8 times),

at Cincinnati, Ohio, for October 1, 1945.

State of Ohio) ss.
County of Hamilton)
Before me, a notary public in and for the State and county aforesaid, personally appeared Ernest Bavely, who, having been duly sworn according to law, deposes and says that he is the editor of the Dramatics Magazine and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, as amended by the Act of March 3, 1933, embodied in section 537, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:
Publisher—The National Thespian Society, College Hill Station, Cincinnati 24, Ohio.
Editor—Ernest Bavely, College Hill Station, Cincinnati 24, Ohio.

Managing Editor—None.
Business Managers—Ernest Bavely, College Hill Station, Cincinnati 24, Ohio.

2. That the owner is The National Thespian Society, College Hill Station, Cincinnati 24, Ohio. National Director, Mildred E. Murphy, Orlando, Fla.; High School; Assistant National Director, Jean E. Donahey, Brownsville, Pa.; Senior High School; Secretary-Treasurer, Ernest Bavely, College Hill Station, Cincinnati, Ohio; Senior Councilor, Earl W. Blank, Berea College, Berea, Ky.; Senior Councilor, Paul F. Opp, Fairmont State College, Fairmont, W. Va.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: None.

4. That the two paragraphs next above giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest, direct or indirect, in the said stock, bonds, or other securities than as so stated by him.

ERNEST BAVELEY, Business Manager.
Sworn to and subscribed before me this 24th day of September, 1945.
My commission expires October 25, 1947.

[SEAL] A. E. KLUENER, Notary Public.

DRAMATICS MAGAZINE

What's New among Books and Plays

Review Staff:

Mary Ella Bovee, Blandford Jennings, Marion Stuart, Marion V. Brown, Elmer S. Crowley, Robert Ensley, Helen Movius, Roberta D. Sheet.

Reviews appearing in this department aim to help our readers keep up with recent books and plays. Opinions expressed are those of the reviewer only. Mention of a book or play in this department does not constitute an endorsement by DRAMATICS MAGAZINE.

Dramatic Publishing Co., 59 East Van Buren St., Chicago, Ill.

Last Stop, a comedy-drama in two acts, by Irving Kaye Davis. 15 w., 5 m. Royalty quoted upon application. The action of this play takes place in the parlor of an Old Ladies' Home, and its characters are for the most part inmates of this institution. Excellent opportunity is provided for character delineation, especially through the use of make-up. It is a rather cheerless drama, with a blend of pathos, romance, and comedy that does little to lift the spirit, despite the fact that "all ends well." It would make a good choice for a Little Theatre whose membership was largely female.—*Mary Ella Bovee*.

No Way Out, a drama in three acts, by Owen Davis. 5 w., 5 m. Royalty quoted upon application. This play is good theatre, although it leans toward the melodramatic. It needs the handling of a mature, experienced cast of best results. The characters are well-drawn and vital, and the dialogue keeps pace with them. The end of World War II has made necessary a few adjustments in situation and lines, since this play was produced at the Cort Theatre, in New York, October 30, 1944.—*Mary Ella Bovee*.

Row-Peterson & Co., Evanston, Ill.

Where's Laurie?, a comedy in three acts, by Joseph H. Arnold. 10 w., 5 m. Royalty quoted upon application. This comedy is decidedly amateur; in fact, adolescent even for those of high school age. It represents the average person's idea of "typical high school," but high school people today behave in a more mature way. It sounds more like what one would find in the junior high division. The play, however, is fast moving, full of pleasant mix-ups and solutions, and can be done with a minimum of effort on the part of students and director.—*Mary Ella Bovee*.

Two Gentlemen and Verona, a comedy in three acts, by Anne Ferring Weatherly. 5 m., 7 w. Royalty on application. The play centers around the efforts of Red Barn Players to make an impression on a talent scout. The characters are well drawn and varied, the plot interesting, the movement rapid and the dialog natural. One simple setting. High school groups will enjoy producing this play.—*Roberta Dinwiddie Sheets*.

Dramatists Play Service, Inc., 6 East 39th St., New York 16, N. Y.

Kiss and Tell, a comedy in 3 acts, by F. Hugh Herbert. 9 m., 6 w. Royalty. \$50 in territories released for amateurs. This comedy of youth begins with Corliss Archer being forbidden to see Mildred Pringle because the Archers believe Mildred is a bad influence on Corliss. For this reason Lennie, Corliss' brother, home on furlough, elopes with Mildred but tells Corliss, who "swears in blood" not to tell. Presently the Pringles call to announce that the "bad influence" is on the other foot, for they have seen Corliss coming out of an obstetrician's office. In a "show-down" scene with her family, Corliss confesses she is pregnant, and that Dexter, the boy next door, is the party of the first part. Corliss says this to shield Mildred and Lennie, who haven't found an

opportune moment to announce their previous marriage. The situation is pleasantly adjusted and explained. Exceptionally clever dialogue and hilarious situations. Requires cutting for high school consumption, and if mention of pregnancy is repugnant, unsuitable. Sure-fire for college or Little Theatre groups.—*Robert Ensley*.

Farrar & Rinehart, Inc., New York City

Teaching Through Radio, by William B. Levenson. 474 pages. Price \$3.00. Mr. Levenson is directing supervisor of radio for the Board of Education, Cleveland, Ohio. His work with Station WBOE, owned and operated by the Cleveland Board of Education, well qualifies him to speak on the use of the radio as a medium for classroom instruction. *Teaching Through Radio* comes, therefore, as a welcomed addition to the profession. Mr. Levenson's opening chapter is concerned with a detailed discussion of the various contributions which radio makes to teaching. His second chapter records the development of radio in our American schools. The next several chapters are given to a discussion of the preparation and presentation of radio programs for the school. Equally worth while and stimulating are his chapters on the use of recordings, commercial programs for children, the school radio station and recent developments in radio and television. To those who direct the radio workshop or who teach radio in one form or another, this book is an invaluable aid. It is the work of one who has achieved outstanding success in the use of radio in education.—*Ernest Bavely*.

Heuer Publishing Company, Cedar Rapids, Iowa.

Great Caesar's Ghost, a comedy in three acts, by William D. Fisher. 5 m., 7 w. Royalty, \$10. This is a story of a pet ghost who is never seen, but he becomes one of the most "real" characters of the play. The ghost helps to solve one of the romances for Helen Maxwell who is trying to convince her mother that Tommy Tucker is the boy for her. Good mystic effects, very easy to produce. Fast moving and easy character parts.—*Mrs. H. A. Dodd*.

Baker Play's, 178 Tremont St., Boston, Mass.

Ye Shall Be My People, a pageant of brotherhood, in five parts, by Fred Eastman. No royalty. The number of those taking part may vary. This pageant is designed for the Chancel, without dialogue, scenery, or furniture, except the usual altar, pulpit, and choir stalls. It can be produced simply or as elaborately as desired. It requires two readers, characters for the nativity scene, three groups of people, representing white, yellow, and black races, also Magi, shepherds, and children of tomorrow. Music may be by a full chorus or small groups. This pageant is suitable for Christmas or for any time of year. It can be used by church, school, or any other organization. Directions are complete.—*Helen Movius*.

William Penn and the Ulstermen, a one-act play based on history, by Marcus Bach. 7 m., 1 w., no royalty. This play is a plea for religious tolerance and friendship. William Penn goes alone and unafraid not only among settlers of many faiths, but also among the savage Indians. Thus by his example he influenced the

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stern and narrow Ulstermen to follow his example.—Helen Movius.

The Christmas Guest, a play in one act, by J. R. Clemens, no royalty. 5 m., 4 w. This is a charming little play of unselfish charity. An old man, although very poor himself, entertains each Christmas someone less fortunate than himself. Unmindful of the neighbors' disapproval, he finds his guest. Touched by the frugal hospitality, this Holy Guest leaves his blessing, sight for the old man's blind daughter. Easy to stage. Suitable for any Christmas program.—Helen Movius.

Samuel French, 25 West 45th Street,
New York City

The Skin of Our Teeth, by Thornton Wilder. A play in three acts. Royalty on application. 22 m., 12 w. 1 int., 1 ext. The most recent play by perhaps the most truly original of living dramatists. More stimulating but less moving than the great *Our Town*. A few of the most advanced high schools and many community and college groups would find this rewarding, both to themselves and their audiences. George Antrabus (obviously an intentional corruption of *anthropos*) and his family are at grips with a destiny which includes such catastrophes as war, floods, the double feature, and the depression. Wonderful fantasy more real than life itself. A well-equipped stage and a director with skill and imagination are minimum essentials. The acting edition is uncommonly well fortified with precise stage directions, light and sound cues, property plots, and other aids to production.—Blandford Jennings.

Blithe Spirit, by Noel Coward. An improbable farce in three acts. Royalty on application. 2 m., 5 w. 1 int. The story of how the ghost of a man's first wife returns to plague him in his second marriage, this play is as witty and sophisticated as a farce by Coward may be expected to be. A great success in London, New York, and on the road, but too advanced both in situation and acting problems for any but the most skilled amateurs.—Blandford Jennings.

While the Sun Shines, by Terence Rattigan. A farce in three acts. Royalty \$25. 5 m., 2 w. 1 int. The difference between this and such farces as *Up in Mabel's Room* is that the action of this one takes Mabel up to Robert's room. Hilarious in a veddy, veddy British way, the sophistication even extending to plays on words in idiomatic French. Well-written and brisk, with all the sure-fire farce devices sufficiently disguised not to seem stereotyped. The situations and dialogue are such that the play would not commend itself for either high school or college production. Some community groups with selected audiences would find it enjoyable.—Blandford Jennings.

Sweet Sally Brown, a comedy in three acts, by Charlotte Bailey. 12 w. Royalty \$25.00. There are "howlariouss" goings on at Haddon Hall, a select school for girls. Heiress Sylvia Bond bribes Sally Brown to take her place at the school while she visits her sweetheart at an army camp. More than the usual number of mistaken identity situations ensue. The characters are the ordinary farce type.—Roberta Dinwiddie Sheets.

Harriet, a play in three acts, by Florence Ryerson and Colin Clements. 15m., 12 w. Royalty on application. *Harriet* depicts the life of Harriet Beecher Stowe from the time of her marriage to the outbreak of the Civil War—a period of about twenty-five years. Her life moves from the early struggle with poverty and hard work to ease and success with the publication of "Uncle Tom's Cabin." Members of the fabulous Beecher family; Harriet's husband and children are amusingly delineated. The play advocates liberty for all mankind in a forceful and moving manner. *Harriet* had a long and successful run with Helen Hayes in the leading role. The play is

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within the acting capabilities of high school students but offers technical difficulties. There are three interiors and dozens of costumes since time changes for each of the light scenes.—Roberta Dinwiddie Sheets.

Sunday Costs Five Pesos, a one-act comedy of Mexican village life, by Josephina Niggli. 1 m., 4 w. Royalty \$5. This is a cleverly drawn study of Mexican folk, permitting many opportunities for character study and portrayal. The plot centers around Berta who suspects her lover, Fidel, of flirting with Celestina. She sends him away, only to have her two friends concoct a story that she has fallen into a well, so that Fidel will come back to her. Excellent for an evening of one-act plays, assembly program, or drama festival entry.—Ernest Bavely.

Mrs. Murphy's Chowder, a one-act comedy, by Peggy O'Hara. 2 m., 6 w. Non-Royalty. In order to be free to marry Erwin Murphy, Dennis is determined to sell the chowder made by Erwin's mother to a chain store. A buyer appears in the person of Mrs. Cohen, but her enthusiasm for the chowder is short-lived when it is found that by mistake Erwin had thrown her father's overalls in the pot. This is an extremely well written comedy especially recommended for its humor and use of Irish dialect. Excellent for assembly program or drama tournament.—Ernest Bavely.

Syracuse University Press, Syracuse, N. Y.

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DRAMATICS MAGAZINE

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THIS BEING YOUNG

By Richard Young

The saga of Pam Powers, a fourteen-year-old, up-to-the-minute young lady who is burdened with all the troubles of the world is bringing up her parents. 5m., 7 f. 60c. Royalty, \$10.00.)

COME RAIN OR SHINE

By Marjane and Joseph Hayes

A gay new comedy by the authors of the extremely popular *And Came the Spring*. The play tells in amusing fashion of the incidents which lead a college-age young lady into a young womanhood which retains the light-hearted charm of youth. Ideal for high schools and colleges, 5m., 10 f. 75c. (Royalty, \$25.00.)

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THIN ICE

By Betty Ann and Ray H. Mattingley

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SWEET SALLY BROWN

By Charlotte Bailey

This laugh crowded comedy with an all-female cast is concerned with the hilarious goings-on at Haddon Hall, a select school for girls. All of the twelve parts are excellent. 12 f. 60c. (Budget Play.)

SOLDIER'S WIFE

By Rose Franken

This Martha Scott vehicle is concerned with young Mrs. Rogers, who finds herself the author of a best-seller—and with many problems. 2 m., 3 f. \$2.00. (Royalty, where available, quoted on application.)

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The eccentric Reardons, overimpressed with their ancestry, are brought sharply to their senses when cantankerous Grandma and a pretty visiting cousin drag skeletons from the closets, causing comic havoc. 5 m., 7 f. 75c. (Royalty, \$25.00.)

AND CAME THE SPRING

By Marjane and Joseph Hayes

New, worthwhile comedy of youth about a charming hoyden who, under the influence of Spring and first love, disrupts a pleasant, typical American home in a brightly humorous manner. Touched with sentiment. Designed to entertain. 9 m., 8 f. 75c. (Royalty, \$25.00.)

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By Florence Ryerson and Colin Clements

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MURDER AT RANDOM

By Robert Finch

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WHEN GINNY COMES MARCHING HOME

By Wilbur Braun

This new comedy, by the author of *Aunt Tillie Goes to Town*, is concerned with the absurdly comic experiences that befall Ginny upon her return from the WACS. 5 m., 7 f. 60c. (Budget Play.)

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By Nan Fleming

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